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Publisher and Managing Editor
Anne Smith

Deputy Editor
Hazel Ratcliffe

Assistant Editor
Angela Gordon

Advertising
Brenda Hughes
Telephone: 0672 516749

Contributors
Peter Davies
Angie Gibbons
Angela Gordon
Ann Kite
Hazel Ratcliffe
Kamalini Trentham

Photography
Gareth Boden

Stylist
Sally Ann Carroll

Hair/Make-up
Rod at Ethos

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Knitline

Angela Gordon keeps you up-to-date with the latest news and products from around the country

GREEN YARN

An environmentally friendly, 100% British Wool on cone, has recently been introduced to the range of machine knitting yarns by BSK.

Emu 'Naturally' is produced in seven soft blended shades in both four-ply and double knitting. The neutral shades are achieved by carefully blending the fleece from cream, black and brown sheep which are selectively bred for their distinctive colours.

No atmosphere-damaging, chemical dyes are needed and, during processing, steps are taken to ensure that any products used are environmentally friendly and processes are as energy efficient as possible.

This lovely soft wool, worthy of a gentle hand wash, is available on 500g cones. For a shade card write to BSK Ltd., Murdock Road, Manton Industrial Estate, Bedford MK41 7LE or telephone 0234-217096.

BROOKVILLE DESIGN - SUB-SAHARA

Brookville Design is a new venture for computer artist/mathematician Charles Nightingale and French garment designer Dominique Nightingale. They will be producing stitch patterns, primarily for the sixty stitch electronic repeats with the option of a punchcard supplement for 24-stitch machines.

Sub-Sahara, their second pattern book, contains twelve stitch designs with mylar sheet templates, colour changing information and a full colour cover showing knitted swatches.

All the patterns were actually collected in the markets of Kouroussa, West Africa, as you can see from the cover, with its traditional indigo-dyed blues, vivid yellow on rusty reds and dark green enhanced by a touch of white.

Copies can be obtained at £4.95 including postage (punchcard supplement costs £1.20 extra) from Brookville Design, 39 Quilter Road, Felixstowe, Suffolk IP11 7JL

Studio by WHITE

STUDIO BY WHITE CAMP TUCKANITSLIP '94

From 24th to 27th June many of our overseas readers (and some UK readers too) will be attending one of the world's largest knitting get-togethers - three days of talking, eating, sleeping and even dreaming knitting and crochet with a large group of like-minded knitters and some of the best-known names in knitting.

This is definitely a holiday camp with a difference and one that must appeal to the majority of our readers. Lectures and workshops cover all aspects of our craft, all arranged to ensure that everyone is kept busy learning new techniques.

Three knitting packed days of fun and learning - it may be too late for this year, but why not think about treating yourself to three days of fun in the sun in 1995?

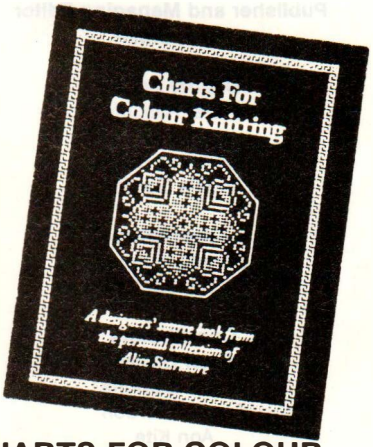
King Cole

HAND KNIT LEAFLETS

King Cole have some lovely new hand knitting leaflets for their double knit yarns. Many of these can be translated quite simply into machine knit instructions for both double knit and chunky gauge machines.

Four colourful and trendy patterns for the 2 to 10 year olds use **Happy Days** and include bold stripes and jazzy Fair Isles while for the new baby there is a Pram And Cot Set, Leaflet No. 2441 with items in both double knit and chunky yarns.

Following the current trend for waistcoats both short and long, King Cole have also produced three pattern leaflets for double knit waistcoats, as well as No. 2442, featuring their latest shades in four shimmer tops.
See all these new leaflets at your local King Cole stockist.



CHARTS FOR COLOUR KNITTING

Here is a designers' source book from the personal collection of **Alice Starmore,** she says that 'she hopes to share her fascination with dots upon a page and show that they have a similar power to words'. Looking through page after page of graphed dots, we were certainly fascinated by this superb and varied collection.

From the title one might think that the book will just be full of working charts, but that is not so.

Chapter One, Designing Patterned Sweaters, describes how the author sets about creating a collection of sweaters using the charts as single motifs, all-over patterns, horizontal borders and vertical panels, working on a basic theme.

Following the overall collection description, you are then taken in detail through the complete design process of four quite different sweaters, one knitted in double-knit yarn and the others in Shetland two-ply (UK standard four-ply weight).

If you have never worked out a garment pattern on your own before, these clear instructions will certainly help. The instructions are for hand knitted sweaters but all the calculations work just the same for machine knitting. It is suggested that the Shetland sweaters are worked in the round for hand knitting - machine knitters simply work in two pieces instead.

Instructions include how to check pattern repeats, both around the garment at side seams and from hem to shoulder, ensuring that they fit in accurately and look good at all seams and neckline. This is one area where home knitters can produce a far superior product to the mass produced - and command a far higher price - but only if they take the time to plan their garments properly!

Following the basic garment designing comes the pattern charts. These are divided into three separate sections; **Traditional** - from Norway, Sweden, Finland, Estonia, Latvia, Lithuania, Russia and South America; **Adapted** - including Celtic, Greece, The Caucasus, Middle East and Far East; **The Continuing Story** - Birds and Flowers, Sea and Shoreline and The Inner Landscape. Each section is divided into Allover, Horizontal Borders, Single Motifs and Vertical Panels.

With this collection of pattern charts, you should never be stuck for inspiration to design your own sweaters.

Published by The Windfall Press, The Mission House, Achmore, Isle of Lewis PA86 9DU at a cost of £14.95. ISBN 1 874167 00 1.

DESIGNAKNIT LINK

This first newsletter for DesignaKnit users, edited by Diane Bennett, includes features on Scanning, Understanding the Woolbox, Designing a garment, Measurements for shaping, DOS for beginners and hints, tips and letters from readers.

The Link, published quarterly and including something for beginners and advanced users alike, hopes to provide just that, uniting all DesignaKnit users.

Subscriptions cost £10 in the UK and £12.50 overseas and this includes four issues and a disk of designs and software.

For further details contact Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ.

LITTLE RAGLANS

Willow Tree Knitwear's latest pattern book is **Little Raglans,** featuring Spectrum Tango, a four-ply Acrylic and Wool mixture.

The patterns to fit sizes 22 to 30 inch chest, are all based on easy to knit stocking stitch with embellishments including a Fair Isle band, intarsia yoke, manual transfer lace and manual tuck with cable.

This invaluable basic pattern book of children's raglans costs £4.25 post free from Willow Tree Knitwear, P.O. Box 8, Pontypool, Gwent NP4 7YA, Tel: 0495-774566.

DESIGNS BY JAQUANDRA

Some months ago we told you about two childrens' pattern books by **Jacquandra.** These were **Harlequin and Classic. Jacquandra** childrens' wear provided easy-to-knit patterns with a very definite Continental look to them. Now there are four more pattern books in the collection, this time for Mum too.

Harlequin Ladies was produced in response to many requests from knitting club members for an adult collection with a similar Continental feel to the childrens' range. Now you can choose from six mix and match tunics, cardigans and waistcoats in sizes Small (32 - 34), Medium (36 - 38) and Large (40 - 42).

Tutti-Frutti shows a colourful collection of tunics, jackets and cardigans for little girls aged 3 to 8 years and the same design ideas have been interpreted into a range of **Tutti-Frutti Ladies** garments. Use **Tutti-Frutti** and **Tutti-Frutti Ladies** to create the 'Mother and Daughter look'.

For a really attractive collection for the 9 to 24 month age group take a look at **Highlander.** Here is another mix and match collection including Waistcoat, Kilt, Gilet, Pants, Jacket, Jumper and Hat in strong Scottish tartan colours and incorporating bands and panels of tartan Fair Isle.

All garments in each book are knitted in 100% combed cotton, soft and easily washed, on a standard gauge machine with punchcard or electronic patterning and a ribber.

Each book costs just £4.95 plus 50p postage and packing and a catalogue is available at a cost of £1.00, which however comes with 2 x 50p vouchers

6 ▶

Dear Readers

Do the long days of summer make you want to forget about knitting and just laze around in the sunshine? You might feel a little niggling guilt that can't stop your mind from wandering to the knitting waiting to be done? Don't worry about it any longer, just take this latest issue into the garden and do some future planning. Come to think of it why not pack a whole bundle of back issues into a waterproof bag, with suntan lotion and towel and spend a day at the beach, with all the articles you always meant to read but never had time to.

Take a notepad and pencil and list everyone you intend knitting presents for this year (I know it's early days yet but if you start now you might just manage them for 1995!).

Look through your copies of *Modern Machine Knitting* to find just the right garment for everyone and make a note of the issue, page and yarn details. Just imagine the satisfaction the next morning, when you can start ordering yarn, knowing that you have never before been this organised.

Making time to do things we enjoy is all about forward planning. Tackling work is always easier when you have a plan already worked out. The theory works, honestly, but who am I to talk? I only live nine miles from a beautiful sandy beach, but do I do my planning there in the summer? You guessed it - I have never had the time to think up this plan before, but I'm going to try it out this year.

This issue is full of technical advice from Ann Kite and Kamalini Trentham, knitting news from around Britain and a wealth of lovely designs to tempt you back to the machine. Remember to enter our competition this month - but please shake the sand off before posting it!

I'm off to the beach to plan the winter Finishing Touches, so until next time . . .
Happy knitting.

Angela

redeemable on your first purchases. Please send to Mrs J. Smith, 91 Harper Green Road, Farnworth, Bolton, Lancashire BL4 0DU.

DIRECT KNITTING

Impressario produce five design disks and books; **Blossoms, The Cowboy Collection, Fruits and Veggies, The Geometrics** and **Holiday.**

Each disk contains stitch patterns saved as either CUT or PCX files. The books contain garment sketches showing design ideas for using the patterns, diagram patterns and design information about each garment, while the motifs are mostly fairly large designs which can be used to create some really stunning outfits. Cut files, for use with Creation 6, have been cut into small chunks where necessary to make them more easily read by the software.

The PCX files have several designs saved on the one file. These can be used with various knitting programs, including DesignaKnit, Bit Knitter and System 90 IntoShape. Each design has the number of stitches and rows written beneath it on the PCX file. When the PCX file is loaded, you must use the stretchable box to surround just the design you want to import and then set the number of rows and stitches as shown on the design. Many of these patterns have been imported into DesignaKnit, with total success every time.

Knitters who do not have a computer but would like to knit these lovely designs can purchase them on graphs - but be prepared to mark out lots of mylar sheets!

Each book and disk or book and printed graphs cost £16.50 plus £1.95 postage and packing and they are available in the UK from Direct Knitting and Sewing Supplies Ltd., Jacquard House, 769-771 Attercliffe Road, Sheffield S9 3RE. Telephone 0742-449888.

Also from **Impressario** is the **Seedling Software** pattern drafting program for IBM and Mac computers.

There are four programs at present; **Sweater A, Sweater B, Skirt A** and **Skirt B.** Each one has several garment variations which can have different edges and trims incorporated.

You enter the stitch and row tension, choose the garment style, customise the measurements and either view the diagrammatic pattern on screen or print it out with a suitable printer. The diagram can also be exported as a PCX file for use with other software.

A full review of this program, which costs £55 including p&p, will be appearing in our sister magazine *To & Fro* but in the meantime you can obtain the program or more details, from Direct Knitting, at the address shown in the column to the left.

Special offer

BEADED ELEGANCE

A beautiful, beaded lace collar free to the first ten readers whose names are picked out of the bag

Here is a very special Freebie for our readers. Add a couture touch to a simple sweater or cardigan with a beautiful beaded lace collar from **The Leicester Thread & Trimming Manufacturers Ltd.**

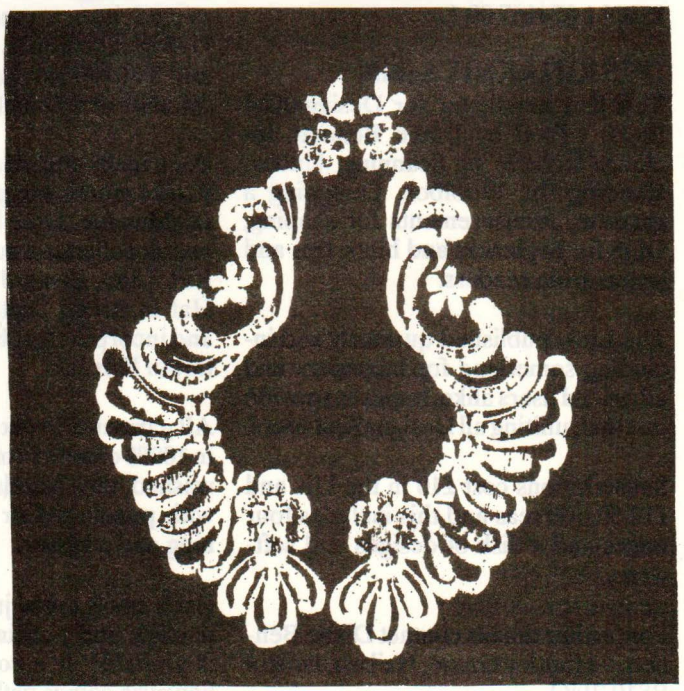
This company has a range of exquisite lace collars in both white and ivory, lavishly embroidered with beads and iridescent sequins or plain in classic simplicity.

The collars can be used in a variety of ways for decorating that special garment, whether it is one you have knitted or hand sewn. Use one to dress up a plain silk tee shirt or blouse bought from a regular store. They can even be cut into segments to use as individual appliques.

The collection of designs and prices available is extensive. Our special offer designs cost £6.50 each.

To enter our draw, send a postcard with your name and address clearly marked to 'Lace Collar Offer' to the address on page 3, to arrive not later than 31st July 1994.

The range of **Leicester Thread and Trimming** collars, sewing threads and haberdashery items are available through craft and wool shops nationwide.



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	Cotton & C/Acr.	£1.25
2 Ply	Brushed Acr.	£2.10 to £4.25 (Rep)
	Cotton	£3.10 to £6.25 (Rep)
	Wool	£2.50
	Lambswool	£2.50
	Bouclé	£2.10 to £4.25 (Rep)
3 Ply	HB Acr.	£2.10 to £3.55 (Rep)
4 Ply	Shetland & Wool.	£2.50 to £4.75 (Rep)
	Chenille	£6.25
	Mohair/Acr.	£4.15
D.K.	HB Acr.	£3.08
Aran	Wool on Hank 450 Grams	£4.32 (Rep)
	Wool/Nylon Hank 450 Grams	£4.32 (Rep)
	Chunky Mohair 78% Hank 360 Grams	£6.10

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D5

Pattern 1

SEASIDE STROLLER

This casual and comfortable tracksuit, ideal for evening walks along the beach, was designed by Doreen Bedbrook, a pupil of Eileen Cashmore. She received Highly Commended for her work in the Elizabeth Arrowsmith Awards last year.

PATTERN RATING
*** For fairly experienced knitters.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib (but do not turn up a hem).

MATERIALS
Bonnie's 4-ply Acrylic.
(Yarn Guide No. 11.)
2 x 450g cones in Dusky Pink (MC).
1 x 450g cone in Turquoise (A).
1 x 450g cone in Spacedyed 240 (B).
1 x 450g cone in Gold (C).
1 x 450g cone in Spacedyed 211 (D).
Pair shoulder pads.
Elastic to fit waist.

GARMENT WEIGHT
Finished sweater weighs 505g; leggings in third size weigh 285g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- Bonnies Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
Sweater
To fit bust 82-97 cm, 32-38 in.
Actual size 152 cm, 60 in.
Length to shoulder 66.5 cm, 26 in.
Sleeve seam 37.5 cm, 15 in (adjustable).
Leggings
To fit hips 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Length to crotch including waistband 27 cm, 10½ in.
Inside leg 61 cm, 24 in (adjustable).

Instructions on leggings are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
28 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.
Fair Isle Pattern 2
K 6 rows MC/D, 2 rows MC only (st st) and 8 rows MC/C. Pick up sts marked on chart and place on to corresponding Ns. K 3 rows MC/C, 2 rows MC only (st st) and 6 rows MC/D. These 27 rows form pattern.
Fair Isle Pattern 3
K 10 rows MC/D, 8 rows MC only (st st) and 15 rows MC/C. Pick up sts marked on chart and place on to corresponding Ns. K 11 rows MC/C, 8 rows MC only (st st) and 10 rows MC/D. These 62 rows form pattern.

SWEATER

BACK
Push 84 Ns at left and 6 Ns at right of centre to WP. 90 Ns. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MC, K 20 rows.
Shape Armhole
Cast on 78 sts at beg of next row. 168 sts *. K 119 rows. RC shows 140.
Shape Neck
Cast off 5 sts at beg of next row, K 55 rows. RC shows 196. Cast on 5 sts at beg of next row. K 119 rows. RC shows 316.
Shape Armhole
Cast off 78 sts at beg of next row. 90 sts. K 19 rows. RC shows 336. Using WY, K a few rows and release from machine.

FRONT
Work as for back to *. K 2 rows.
** K 6 rows B. Make a tuck by placing loops from first row worked in B on to corresponding Ns. K 2 rows MC **. Rep from ** to ** once more.
Insert card 1 and lock on first row. K 2 rows MC. Release card and cont in Fair Isle. K 16 rows MC/A. Remove card. Cont in st st. K 4 rows MC. Rep from ** to ** twice.
Insert card 2 and lock on first row. K 2 rows MC. Release card and cont in Fair Isle patt 2. K 27 rows. Remove card. Cont in st st. K 4 rows MC. Rep from ** to ** twice.
Insert card 1 and lock on first row. K 2 rows MC. Release card and cont in Fair Isle. K 16 rows MC/A. Remove card. Cont in st st. K 4 rows MC. Rep from ** to ** twice.
Insert card 3 and lock on first row. K 4 rows MC. Release card and cont in Fair Isle patt 3.
Shape Neck
Cast off 15 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next 16 rows. K 27 rows. Inc 1 st at neck edge of next 16 rows. K 1 row. Remove card. Cont in st st and MC. Cast on 15 sts at beg of next row, K 5 rows. Rep from ** to ** twice.
Insert card 1 back to front and upside down and lock on first row (electronic - lock card on last row and work in reverse). K 2 rows MC. Release card and cont in Fair Isle. K 16 rows MC/A. Remove card. Cont in st st. K 4 rows MC. Rep from ** to ** twice.
Insert card 2 and lock on first row. K 2 rows MC. Release card and cont in

Earrings, OTTO GLANZ. Shoes, FREEMANS.

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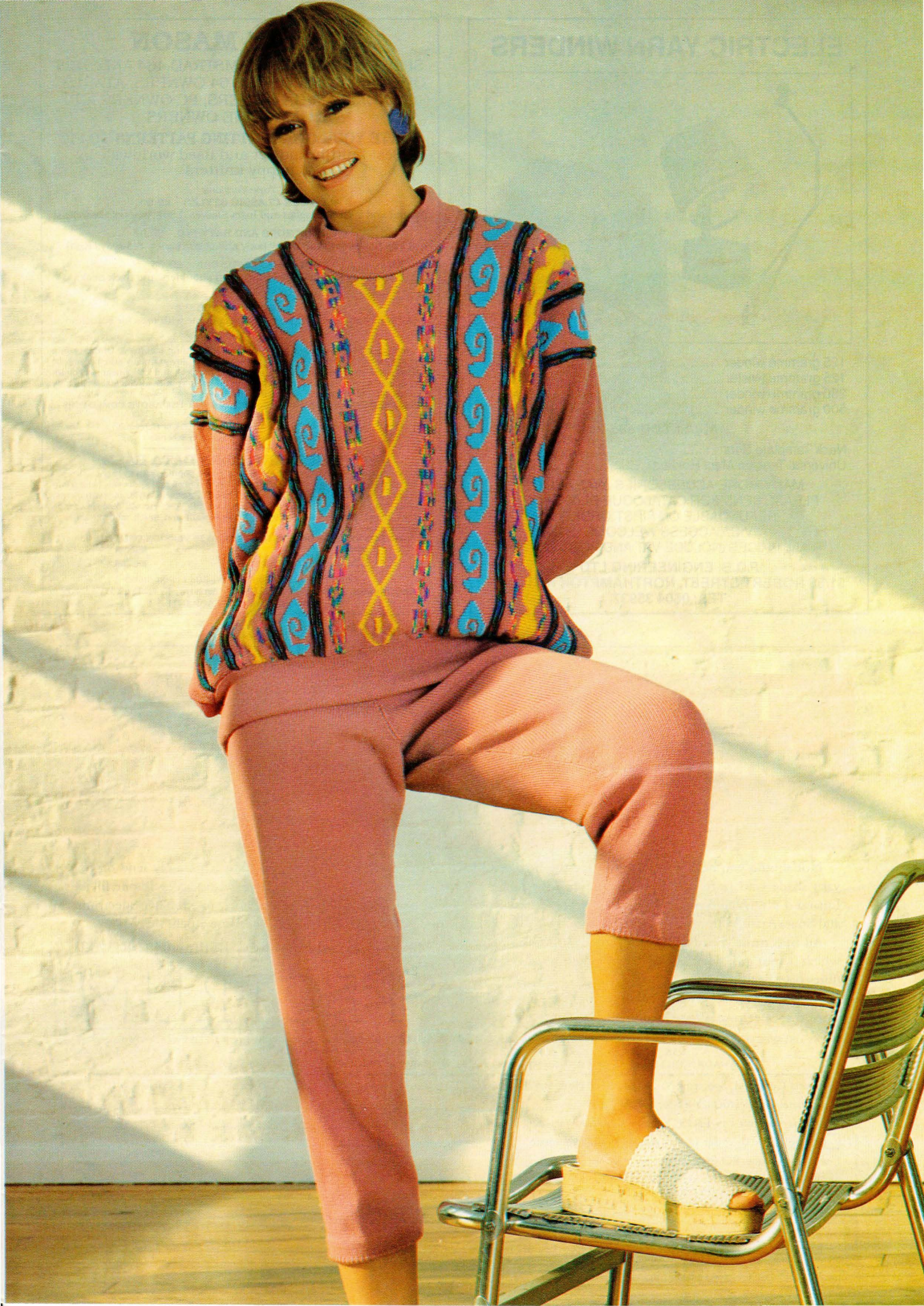

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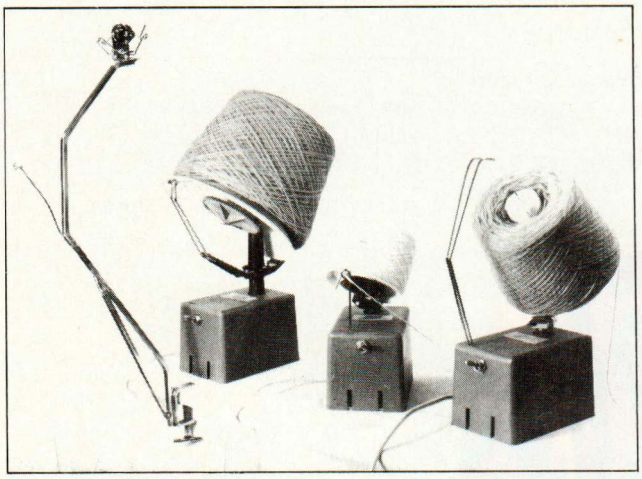

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MMK 3

◀ 8

Fair Isle patt 2. K 27 rows. Remove card. Cont in st st. K 4 rows MC. Rep from ** to ** twice.
Insert card 1 back to front and upside down and lock on first row (Electronic - Lock card on last row and work in reverse). K 2 rows MC. Release card and cont in Fair Isle. K 16 rows MC/A. Remove card. Cont in st st.
K 4 rows MC. Rep from ** to ** twice. K 1 row MC.

Shape Armhole

Cast off 78 sts at beg of next row. 90 sts. K 19 rows. RC shows 398. Using WY, K a few rows and release from the machine.

NECKBAND

Join right shoulder seam. Push 145 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000.
Using MC, K 1 row. Using MT-3, K 30 rows. Using MT + 4, K 1 row. Using MT-3, K 30 rows. Using MT, K 1 row. Make a hem by placing loops from first row worked in MC on to corresponding Ns. K 1 row. With P side facing, pick up 52 sts around back neck and 93 sts around front neck and place on to Ns. K 1 row. Using MT + 4, K 1 row. Cast off.

SLEEVES

Join left shoulder seam. Push 154 Ns to WP. With P side facing, pick up 156 (cast on or cast off) sts along armhole edge and place on to Ns as follows: 1 st on to each of first 76 Ns, 2 sts tog on to each of next 2 Ns and 1 st on to each of last 76 Ns. Inc 1 st at each end. 156 sts.
Set RC at 000. Using MT and MC, K 20 rows. Place marker at each end. K 42 rows. Adjust length at this stage, if desired. Dec 1 st at each end of next and every foll 4th row until 110 sts rem. K 4 rows. RC shows 155. Using WY, K a few rows and release from machine.

LEFT POCKET LINING

Push 34 Ns to WP. With P side of front facing and lower edge to left and counting from left edge, pick up sts 12 to 45 inclusive and place on to Ns.
Set RC at 000. Using MT and MC, K 1 row. Inc 1 st at left edge and dec 1 st at right edge of next and foll 25 alt rows. RC shows 52. K 1 row. Dec 1 st at left edge and inc 1 st at right edge of next and foll 25 alt rows. RC shows 104. Using WY, K a few rows and release from machine.

RIGHT POCKET LINING

Work as for left pocket lining, reversing shapings by reading left for right and right for left. WELTS
Push 150 Ns to WP. * Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MC, K 1 row. Using MT-3, K 40 rows. Using MT + 4, K 1 row. Using MT-3, K 40 rows. Using MT, K 1 row. Make a hem by placing loops from first row worked in MC on to corresponding Ns. K 1 row *.
With P side facing, pick up 150 sts along lower edge and place on to Ns. K 1 row. Using MT + 4, K 1 row. Cast off loosely.

CUFFS

Push 60 Ns to WP. Work as for welts from * to *. With P side facing, pick up 110 sts along lower edge of sleeve and place on to Ns, gathering evenly. K 1 row. Using MT + 4, K 1 row. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

TO JOIN SIDE SEAMS

Push 90 Ns to WP. With K side of back facing, replace 90 sts on to Ns. With P side of front facing, replace 11 sts at lower side seam, 34 pocket lining sts and 45 sts at upper side seam on to Ns. Unravel WY. Using MT and MC, K 1 row. Using MT + 4, K 1 row. Cast off.

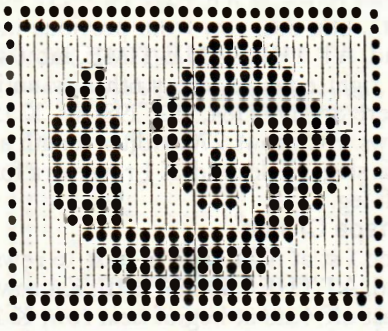
MAKING UP

Sew rows above markers on sleeves to armhole rows. Join sleeve, cuff, welt, pocket and neckband seams. Sew in shoulder pads.

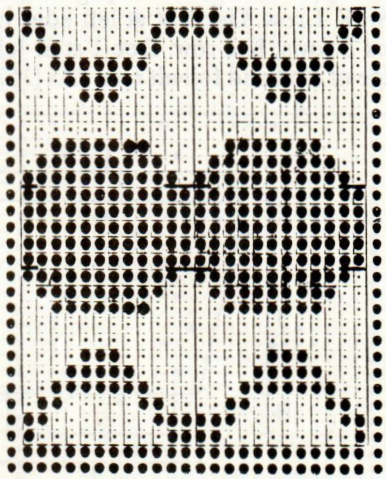
LEGGINGS

RIGHT LEG

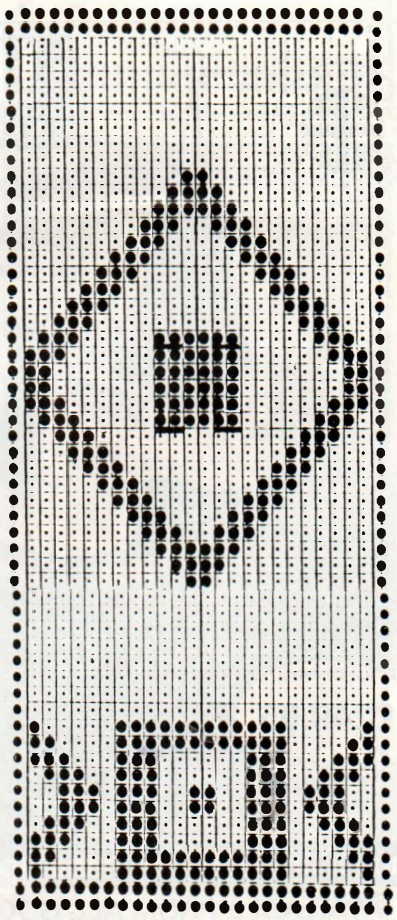
With carriage at right and using MC, cast on 57 [59, 60, 62] sts at left and 46 [47, 49, 50] sts at right of centre 0 in 1x1 rib. 103 [106, 109, 112] sts.
* K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 14 rows. Transfer sts for st st *.
** Set RC at 000. Using MT, shape sides by inc 1 st at left edge on next and every foll 8th [7th, 7th, 7th] row and, AT THE SAME TIME, inc 1 st at right edge on every 5th row until there are 108 [112, 154, 179] sts. RC shows 15 [15, 130, 195].
Cont to inc at left edge on every 8th row [8th, 8th, 7th] row from previous inc and, AT THE SAME TIME, inc 1 st at right edge on every 6th [5th, 5th, 6th] row until there are 142 [131, 156, 194] sts. RC shows 129 [75, 135, 243].



PUNCHCARD CHART 1



PUNCHCARD CHART 2



PUNCHCARD CHART 3

— = Sts to be picked up and placed onto corresponding Ns

12 ▶

Cont to inc at left edge on every 9th [8th, 8th, 8th] row from previous inc and, AT THE SAME TIME, inc 1 st at right edge on every 6th row until there are 177 [184, 191, 198] sts. K 15 rows. RC shows 270. Adjust length at this stage, if desired. K 1 row extra for left leg.

Shape Crotch

Dec 1 st at right edge of next 16 rows and, AT THE SAME TIME, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at left edge of next 5 rows, K 1 row. Dec 1 st at left edge of next and foll alt row. 145 [152, 159, 166] sts.

K 1 row. Dec 1 st at right edge of next and every foll alt row until 135 [142, 149, 156] sts rem, then on every foll 9th row until 127 [134, 141, 148] sts rem.

Waistband

K 11 rows. using MT + 4, K 1 row. Using MT, K 11 rows. Cast off.

LEFT LEG

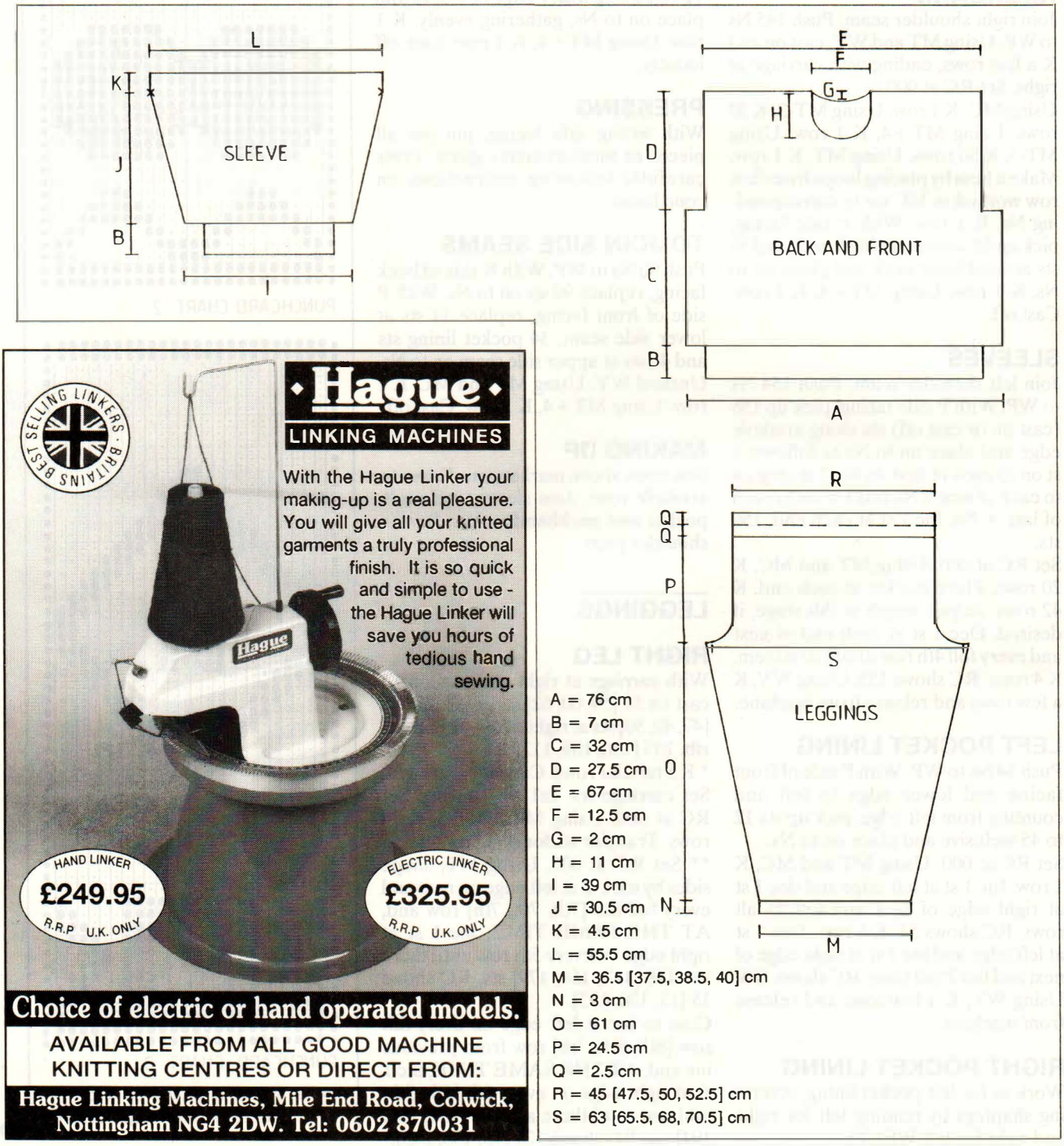
With carriage at right and using MC, cast on 46 [47, 49, 50] sts at left and 57 [59,60,62] sts at right of centre 0 in 1x1 rib. 103 [106, 109, 112] sts. Work as for right leg from * to *, then from ** to **, reversing shapings by noting alteration in number of rows worked and reading left for right and right for left.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join crotch seam. Join inside leg seams. Fold waistband in half to inside and catch down, leaving a small opening. Insert elastic and join ends. Close opening. Turn up hems at lower edge and catch down on inside.



A = 76 cm
B = 7 cm
C = 32 cm
D = 27.5 cm
E = 67 cm
F = 12.5 cm
G = 2 cm
H = 11 cm
I = 39 cm
J = 30.5 cm
K = 4.5 cm
L = 55.5 cm
M = 36.5 [37.5, 38.5, 40] cm
N = 3 cm
O = 61 cm
P = 24.5 cm
Q = 2.5 cm
R = 45 [47.5, 50, 52.5] cm
S = 63 [65.5, 68, 70.5] cm

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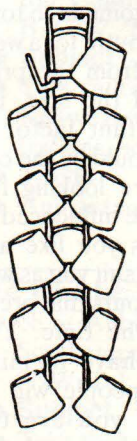

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Welcome to machine knitting

PRACTICAL DESIGNING

Mention the word designer to most people and they think of art college and the fashion world, picturing someone who has trained, perhaps for years, to become a successful creative artist. That picture is, in many instances, correct, but it is limited.

MACHINE KNITTERS

I often hear a machine knitter saying that she has taken an idea from a magazine or pattern book and then altered it beyond all recognition, or else she has added something such as a pocket or a collar or a fancy edging. If I were to suggest to that person that she was designing she would probably laugh but, nevertheless, it would be a fair comment. We all design to some extent, often not through choice, but we all know that the one design or pattern we have not got in our piles of books and magazines is the one someone wants us to knit for them. So it is back to the drawing board and D.I.Y. designing.

DEFINITION

The word 'design' means a plan or a pattern; it can also mean an original, so if it is to be successful it has to be a combination of the practical and the creative. Both are equally important and one cannot survive without the other.

For the machine knitter, design - apart from being creative and being a 'good idea' - must also be practical. We have to be able to take our ideas and creative thoughts and translate them into something that will work, first of all on paper and then on the machine. The successful designer for the knitting machine must first of all understand her machine and be able to design within its scope, which should be ample. That does not mean that there is not room for pushing the machine beyond what it normally does (without of course damaging it). There are many wonderful designs produced on the basis of something that the machine is supposed not to be able to do!

ADVANTAGE

Those of us who are already machine knitters and understand our machines have a tremendous advantage over even the most experienced designer who is not a machine knitter. For example, a designer may present the most wonderful design for inclusion as a pattern in a magazine or machine knitting book and on the face of it, the idea seems terrific. However, it can be quite a different story when someone tries to knit the garment up. Oh, it can often be done . . . eventually, but who in this day and age has three weeks to spend on a summer top!

A PRACTICAL EXAMPLE

A designer may produce a lovely Fair Isle sweater with colour changes every three or five rows . . . lovely - but impractical for the machine knitter. The designer who knows her knitting machine will design the colour changes to allow her to use her colour changer; therefore the colour changes will be arranged so that they fall on even numbered rows. This may seem a simple point but it is one that makes the difference between a knitter successfully completing or even attempting to knit the pattern or simply giving up in frustration.

A GOOD DESIGN

The purpose of a good machine knitted design, apart from producing an acceptable garment, is also to encourage the machine knitter to 'have a go'. For the design to be really doing its job it should be making you want to both knit and wear it. It fails in this if it looks good but does not work in practice.

THE PROFESSIONAL DESIGN

Many of the designs we see, especially in the Japanese magazines (so lovely) are the result of the efforts of a whole team of people, not just one individual, so when we set out on our own to design and produce a garment we are asking quite a lot of ourselves. In the professional team there will be the instigator of the original design, who will probably only sketch the design and possibly knit a few swatches. Someone else will probably knit the samples and someone else will write the pattern, with yet another knitter producing the final garment. As home knitters we are incorporating all those skills into one person and at the same time we may be holding down a full time job and running a home too. The other thing to bear in mind is that, rather like the professional photographer who shoots a whole film for just one picture, the professional designers often have the resources to knit up quite a number of samples until they are happy with the result. In spite of our shelves full of yarn, few of us can manage or afford to do that with our samples . . . indeed how often do we have to unravel our one tension swatch to knit the neckband!

WHERE DO WE START?

First of all, keep this thought in mind. A successful design is one that anyone sees and likes, regardless of how much work it has involved. No-one seeing a lovely jacket and skirt will stop to consider what stitch it is in, or the fact that there are many colour changes and all fully fashioned increase and decreases (unless it is another machine knitter of course!). For something to be successful it does not have to be difficult; in fact the most striking and wearable garments are often the most simple in design. If you are knitting as a hobby, a simple, uncomplicated design is a pleasure. If you are knitting for a living, it is an essential.

COLOUR

If you were going in to town to buy a new outfit for a wedding, apart from the price bracket and the size, the most important factor in your mind would be the colour you were looking for. This would be influenced by what colours you like and what colours suit you as well as by the colours that are in fashion at the time. You might also have in mind what other people will be wearing. If you are the bride's mother and the bridesmaids outfits were also white you would not be looking for a white dress . . . at least I imagine you

wouldn't. I digress . . . back to the choice of colour. Some lucky people have a natural eye for colour and others like me, have to work hard at it and rely mostly on copying other people and taking advice when necessary.

PRACTICE

Practice is one key word and another is being observant. Have a pin board somewhere near your machine and when you see colours that attract you, say in a magazine or advertisement, cut them out and pin them on the board. The same applies if you have a cone of yarn in a colour you specially like. Take an end off the cone and pin it on your board and keep your eyes open for anything you think will go well with it. Take note, when you are in yarn shops, of how the colours are arranged and the same applies to shade cards - often different shades of the same colour look wonderful together.

NATURE

You cannot find a better teacher than Mother nature, if she puts the colours together you can be sure that they work and will look equally good on a sweater.

GIVE IT A TRY

You really do have to experiment with colour. How often have you seen something really attractive and commented that you would never have dreamed of putting those colours together? - I know I have - and so there is no better way to find out than to try it. If you are not sure, pin the swatch on to your board and live with it for a while; you will soon decide whether or not you like it.

TEXTURE

Texture is a vital part of a good design, but is one that quite often gets neglected. There are so many lovely textured yarns available to the machine knitter today that we are spoilt for choice. Also, with so many fine yarns around, we are also free to mix and match and make up our own textures, which really can make such a difference to a garment. Even a lovely Fair Isle sweater can have an added attraction if one of the yarns is textured to make the design stand out from the background. This can be especially effective when you are knitting large single motifs. Always take note of any details given of yarns used in a pattern when you are using it as a basis for a design of your own. A garment can be the right size and the right colour and beautifully finished but if it is knitted in a shiny yarn when the original was in a knobbly tweed you could have a failure on your hands, so do check the fibre content of yarns when you are selecting them.

TENSION

Different textures can be produced by a change in stitch type and tension setting and this is a great area for design experimenting. We do tend to stick to the rules and knit our yarns on the suggested tension for a certain stitch type or yarn type. However, if you experiment and knit, say, a tuck stitch at a very loose tension and then change to a stocking stitch at the usual tension you will not only have some interesting fabrics but you will find that often you can shape the garment too without adding or removing stitches.

THE MATHEMATICS

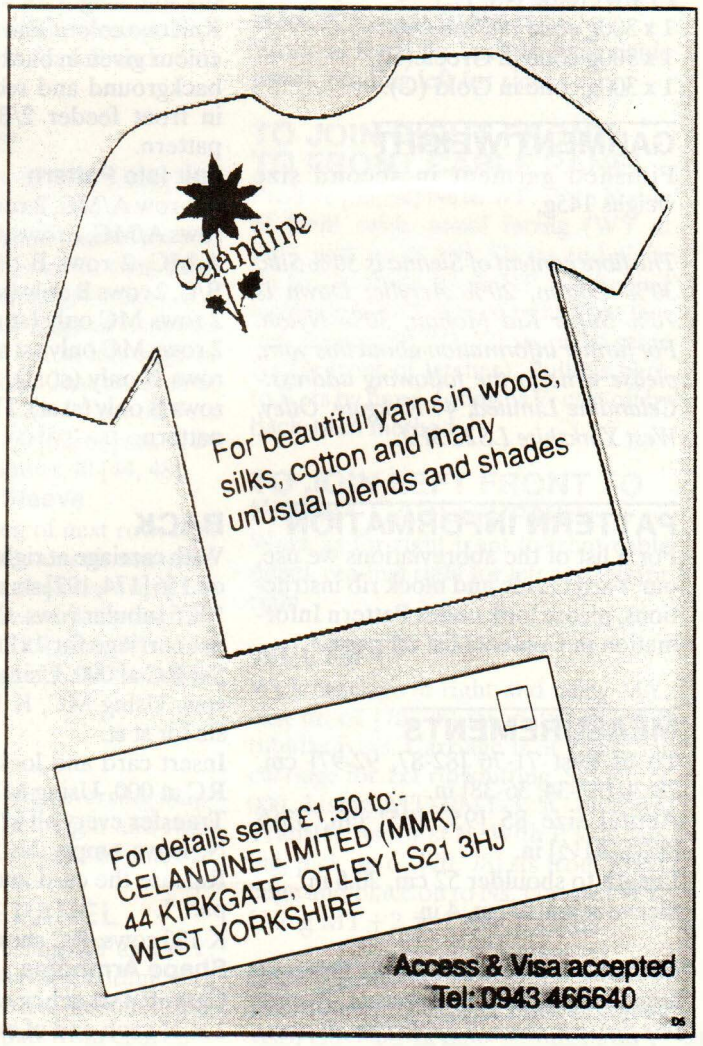
It is true to say that if something does not work on paper it will not work at all. This is probably the fact that puts most people off but we can break it down to an easy and manageable task.

DIAGRAMS

These are the easiest way to deal with a design (the uses of computers are not included in this article) If you use a sheet of A4 graph paper and a ruler you can quite easily draw your design on to paper. If you still feel nervous, find a diagram of finished measurements in one of the magazines or pattern books and use that as a basis for your own design and then make any alterations in shape as you need them. Fill in the relevant measurements, working in either inches or centimetres (but remember that you must not keep swapping from one to another). Make and measure your swatch and once you have the number of rows and stitches you can then do some simple calculations. If this design is a 'one off' for yourself then it is acceptable to start knitting and change things as you go along. It is not so simple if you are hoping to create it as a design for others to produce, so if that is the case you need to work out a basic system or format that you always follow and you will soon get your routine running quite smoothly.

FINALLY

A successful design does not finish with the knitting. There is much more - a professional finish; added extras such as surface design; a bit of swiss darning or some unusual buttons. Get into the habit of looking at the finished garment and asking yourself if it needs anything else to make it just that little bit special. Remember, on the other hand, that enough is as good as a feast. Lace can be lovely in just a small amount, so can a touch of weaving found only on the collar and pocket flaps. It is far more effective than the garment produced in one technique. To be creative is wonderful but to take the creation and make it into a successful design is something to be proud of, especially when it is your own work. Good luck.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Pattern 2

FINE FAIR ISLE

The combination of fine Celandine yarns - Sienna and Dawn - and the short sleeve style used in this design makes Fair Isle very much a summer stitch. This lovely sweater will look equally attractive with cotton shorts or a long, full skirt.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Sienna.
(Yarn Guide No. 7.)
1 x 250g cone in Cream (MC).
Celandine Dawn.
(Yarn Guide No. 11.)
1 x 300g cone in Pink (A).
1 x 300g cone in Green (B).
1 x 300g cone in Gold (C).

GARMENT WEIGHT

Finished garment in second size weighs 145g.

The fibre content of Sienna is 50% Silk, 30% Cotton, 20% Acrylic; Dawn is 70% Super Kid Mohair, 30% Nylon. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 71-76 [82-87, 92-97] cm, 28-30 [32-34, 36-38] in.
Actual size 85 [95, 105] cm, 33½ [37½, 41½] in.
Length to shoulder 52 cm, 20.5 in.
Sleeve seam 10 cm, 4 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

36 stitches and 46 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

Fair Isle Pattern

K 1 row A/MC, 2 rows A only (st st), 5 rows A/MC, 2 rows A only (st st), 1 row A/MC, 2 rows B only (st st), 2 rows B/C, 2 rows B only (st st), 1 row MC/A, 2 rows MC only (st st), 7 rows MC/A, 2 rows MC only (st st), 1 row MC/A, 2 rows B only (st st), 2 rows B/C and 2 rows B only (st st). These 36 rows form pattern.

BACK

With carriage at right and using A, cast on 156 [174, 192] sts at centre in 1x1 rib.
* K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting.
Set RC at 000. Using MT-3/MT-3, K 1 row. Using MC, K 11 rows. Transfer sts for st st.
Insert card and lock on first row. Set RC at 000. Using MT and B, K 1 row. Transfer every alt st on to its adjacent N, leave empty Ns in WP. K 1 row. Release the card and cont in Fair Isle patt *.
K 120 rows. RC shows 122.

Shape Armholes

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of every row until 136 [154, 172] sts rem, then on every foll alt row until 132 [150, 168] sts rem **
K 94 rows. RC shows 228.

Shape Shoulders

Cast off 7 [8, 10] sts at beg of next 10 rows and 5 [9, 8] sts at beg of foll 2 rows. Using WY, K a few rows in st st over rem 52 sts and release from machine.

FRONT

Work as for back to **. K 72 rows. 22 rows less have been worked to shoulder than on back.

Shape Neck

Note patt row on card. Using nylon cord, K 75 [84, 93] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side.
Dec 1 st at neck edge of every row until 45 [54, 63] sts rem, then on every foll alt row until 40 [49, 58] sts rem.

Shape Shoulder

Cast off 7 [8, 10] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 5 [9, 8] sts.
With carriage at right, unravel nylon cord over 18 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine.
With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt.
Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using A, cast on 120 sts at centre in 1x1 rib. Work as for back from * to *.
Shape sides by inc 1 st at each end of next and every foll 5th row until there are 134 sts.
K 2 rows. RC shows 35.

Shape Top

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of every alt row until 104 sts rem, then on every row until 24 sts rem. Cast off.

Beige shorts, POLA. Jewellery, OASIS.

18 ▶

◀16

NECKBAND

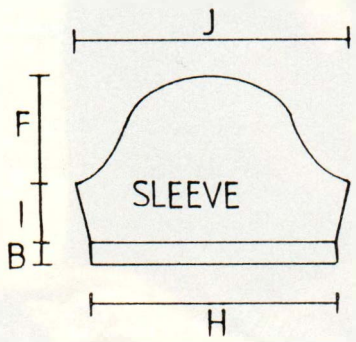
Join right shoulder seam.
Push 177 Ns to WP. With K side facing, pick up 177 sts around neck edge and place on to Ns. Unravel WY.
Set RC at 000.
Using MT and MC, K 1 row.
Transfer sts for 1x1 rib.
Using MT-3/MT-3, K 10 rows.
Using A, K 4 rows.
Using MC, K 10 rows.
Transfer sts for st st.
Using MT, K 1 row.
Using WY, K a few rows and release from machine.

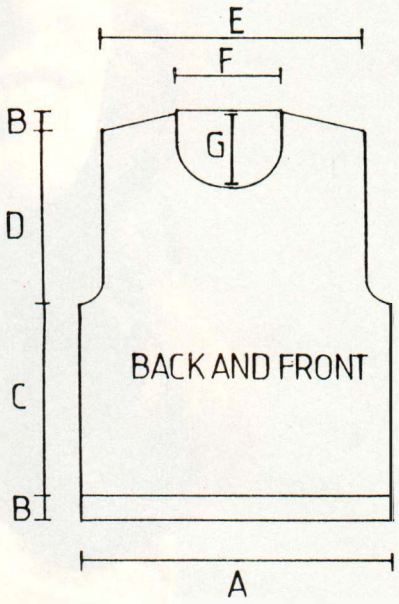
PRESSING

With wrong side facing, pin out all pieces to measurements given.
Press carefully, following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam.
Join side and sleeve seams.
Set in sleeves.
Fold neckband in half to right side and pin in position.
Unravelling WY as required, back-stitch through open loops of last row worked in MC.





A = 43 [48, 53] cm
B = 2.5 cm
C = 26.5 cm
D = 23 cm
E = 36.5 [41.5, 46.5] cm
F = 14 cm
G = 7 cm
H = 33 cm
I = 7.5 cm
J = 37 cm

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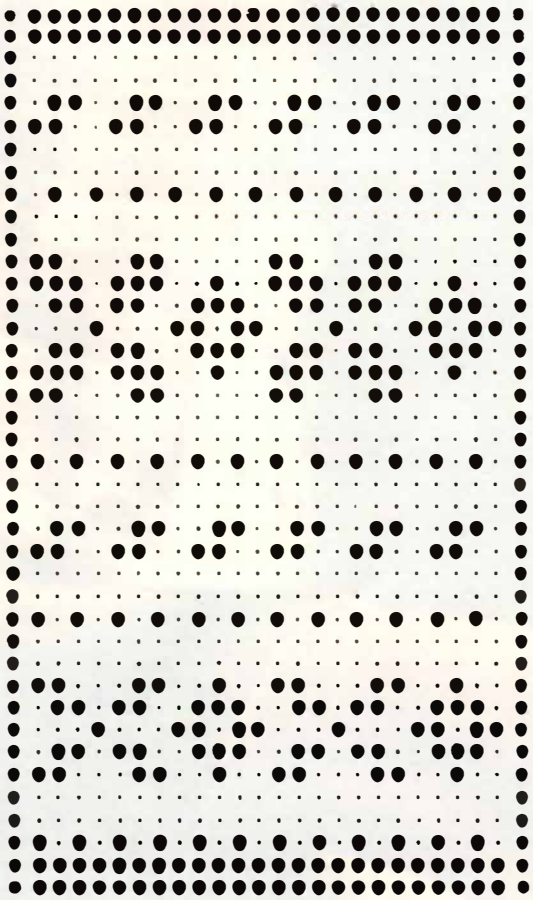

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PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for 6.5 mm or 8 mm double knitting machines with intarsia facility and with 84 [90, 96, 114, 126, 138] needles or more.

MATERIALS

Any Double Knitting Yarn.
(Yarn Guide No. 15.)
5 [5, 6, 8, 10, 11] x 50g balls in Background Colour (MC).
1 x 25g ball in Black, White, Flesh, Red, Orange, Pink, Blue, Lt Grey and Dk Grey.
Pair of 3 mm knitting needles.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest or bust 61 [66, 71, 76-82, 87-92, 97-102] cm, 24 [26, 28, 30-32, 34-36, 38-40] in.
Actual size 68 [73, 78, 83, 103, 113] cm, 26 [28, 30, 36½, 40½, 44½] in.
Length to shoulder 46 [46, 47.5, 60, 62.5, 65] cm, 18 [18, 18, 23, 24, 25] in.
Sleeve seam 30.5 [33, 38, 35.5, 48, 48] cm, 12 [13, 15, 18, 19, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.
Work 110 rows in intarsia pattern, then cont in MC.

BACK

Push 84 [90, 96, 114, 126, 138] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000 *. Using MC, K 132 [132, 136, 168, 176, 184] rows.

Shape Shoulders

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next 4 rows and 8 [10, 10, 14, 14, 15] sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 [34, 36, 38, 42, 44] sts and release from machine.

FRONT

Work as for back to *. Using MC, K 2 [2, 4, 24, 24, 28] rows. Cont in intarsia from chart, K 114 [114, 112, 120, 124, 128] rows. RC shows 116 [116, 116, 144, 148, 156].

Shape Neck

Push 52 [56, 59, 68, 76, 82] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 26 [28, 30, 38, 42, 47] sts rem. K 9 [9, 12, 15, 19, 18] rows.

Shape Shoulders

Cast off 9 [9, 10, 12, 14, 16] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [10, 10, 14, 14, 15] sts. With carriage at right, push 20 [22, 22, 22, 26, 26] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 52 [52, 58, 62, 72, 78] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 56 [66, 64, 86, 80, 86] sts, then on every foll 6th row until there are 78 [84, 90, 108, 114, 120] sts. K 9 [9, 17, 9, 13, 13] rows. RC shows 82 [90, 106, 122, 130, 130]. Cast off.

WELTS

With P side facing and using 3 mm needles, pick up 84 [90, 96, 114, 126, 138] sts along lower edge. With K side facing and using MC, K 1 row, dec 9 [9, 9, 13, 13, 13] sts evenly. 75 [81, 87, 101, 112, 125] sts.
1st Rib Row: P 1, * K 1, P 1; rep from * to end.
2nd Rib Row: K 1, * P 1, K 1; rep from * to end.
Rep these 2 rows until welt measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

CUFFS

With P side facing and using 3 mm needles, pick up 52 [52, 58, 62, 72, 78] sts along lower edge of sleeve. With K side facing and using MC, K 1 row, dec 7 [7, 9, 9, 9, 9] sts evenly. 45 [45, 49, 53, 63, 69] sts. Cont in rib as for welts until cuff measures 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off in rib.

NECKBAND

Join right shoulder seam. With right side facing and using 3 mm needles and MC, pick up and K 19 [19, 23, 27, 31, 31] sts down left side of front neck, 20 [22, 22, 22, 26, 26] sts across front neck, 19 [19, 23, 27, 31, 31] sts up right side of front neck and 32 [34, 36, 38, 42, 44] sts across back neck, dec 1 st at centre. 89 [93, 103, 113, 129, 131] sts. Cont in rib as for welts for 5 [5, 5, 7.5, 7.5, 7.5] cm, 2 [2, 2, 3, 3, 3] in. Cast off loosely in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press lightly with a dry cloth and a cool iron.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and sew loosely in position. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. ▶

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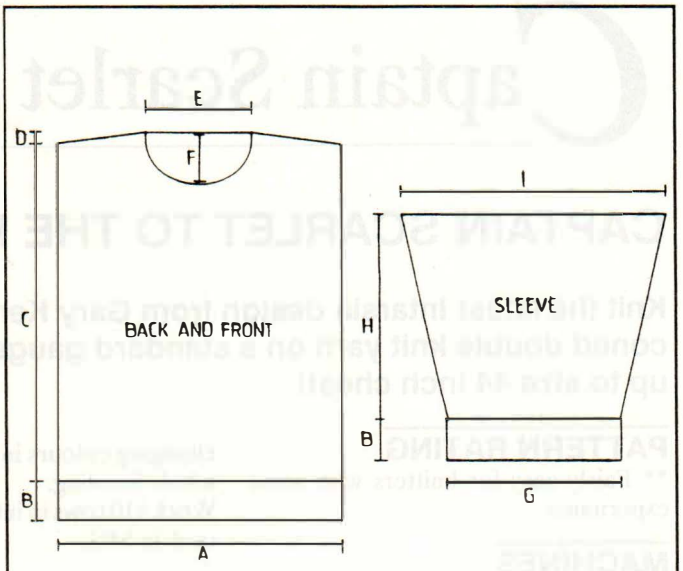

A = 35 [37.5, 40, 47.5, 52.5, 57.5] cm
B = 5 [5, 5, 7.5, 7.5, 7.5] cm
C = 41 [41, 42.5, 52.5, 55, 57.5] cm
D = 1.5 cm
E = 13 [14, 15, 15.5, 17.5, 18] cm
F = 6 [6, 7.5, 8.5, 10, 10] cm
G = 21.5 [21.5, 24, 25.5, 30, 32.5] cm
H = 25.5 [28, 33, 38, 40.5, 40.5] cm
I = 32.5 [35, 37.5, 45, 47.5, 50] cm

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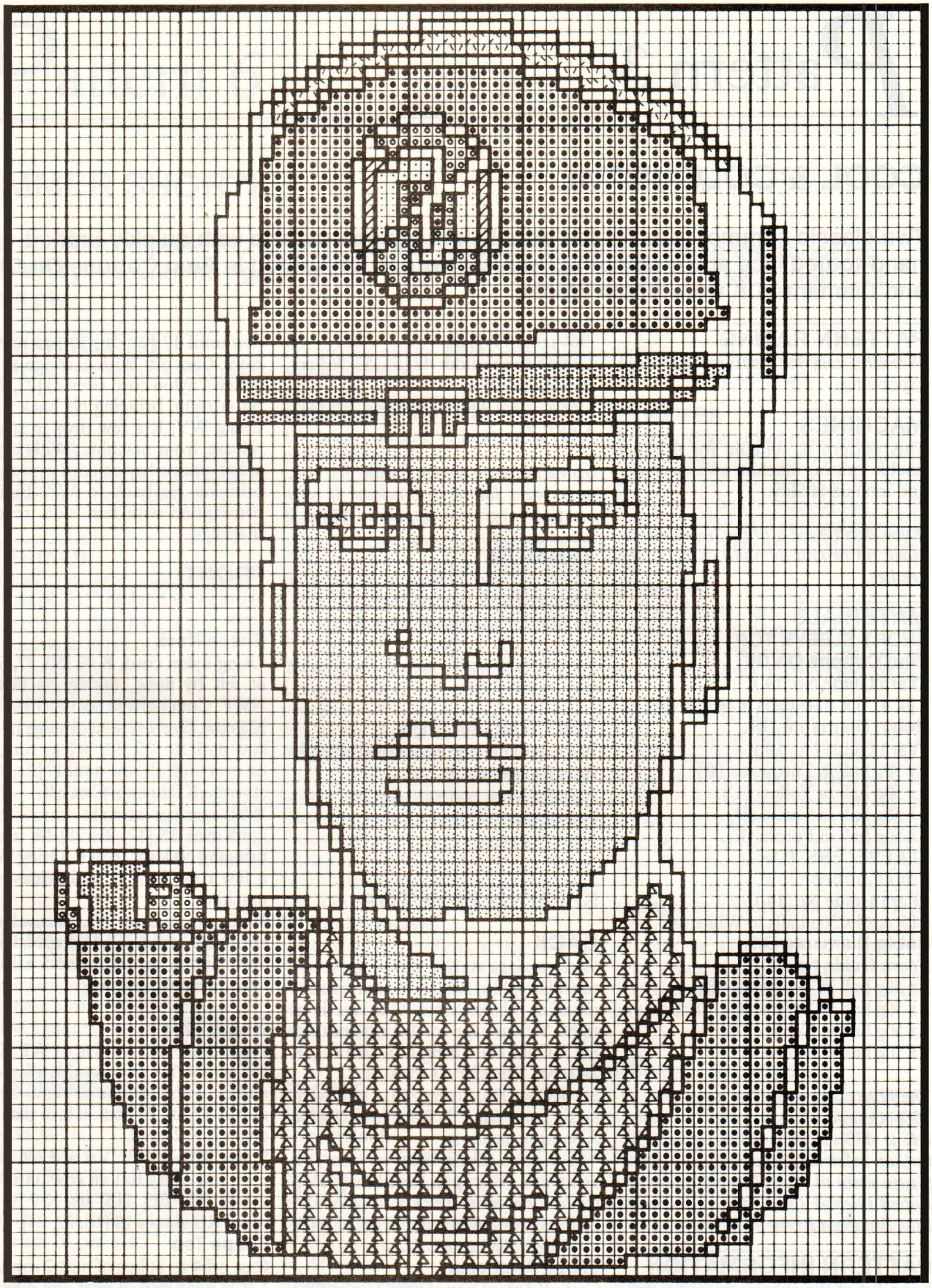

KEY

MC | Black | White | Flesh

Red | Orange | Pink | Blue

Lt Grey | Dk Grey

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Pattern 3

COOL & COLOURFUL

Two classic summer tops for the double knit gauge machine with quickly-knitted, hand-tooled lace and a colourful, Fair Isle border. It's knitted in Emu Cottons On DK and Diamanté DK from Robin Wools.

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for 6.5 mm double knitting machines with a ribber and intarsia facility.

If you don't have a ribber, work ribs in mock rib or knit by hand using 3 mm needles.

MATERIALS

SHORT SLEEVE TOP

Emu Cottons On DK.
(Yarn Guide No. 14.)
3 [4, 4, 5] x 100g balls in White (A).

Robin Diamanté DK.
(Yarn Guide No. 14.)
1 x 50g ball in Turquoise (B).
1 x 50g ball in Yellow (C).
1 x 50g ball in Cerise (D).
1 x 50g ball in Purple (E).

SLEEVELESS TOP

Emu Cottons On DK.
(Yarn Guide No. 14.)
5 [5, 6, 6] x 50g balls in White (A).

Robin Diamanté DK.
(Yarn Guide No. 14.)
1 x 50g ball in Turquoise (B).
1 x 50g ball in Yellow (C).
1 x 50g ball in Cerise (D).
1 x 50g ball in Mauve (E).

The fibre content of Cottons on DK is 70% Cotton, 30% Acrylic; Diamanté DK is 87% Acrylic, 13% Nylon. For further information about this yarn, please write to the following address:- Robert Glew & Co. Ltd., Leeds Road, Idle, Bradford BD10 9TE

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 71-76 [82-87, 92-97, 102-107] cm, 28-30 [32-34, 36-38, 40-42] in.
Actual size 82 [93, 104, 115] cm, 32½ [36½, 41, 45½] in.
Length to shoulder 48 [51, 53, 56] cm, 19 [20, 21, 22] in.
Sleeve seam 9 [9, 10, 11] cm, 3½ [3½, 4, 4½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over lace pattern and intarsia (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

SHORT SLEEVE TOP

BACK

With carriage at right and using A, cast on 92 [104, 116, 128] sts at centre in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 24 rows. Transfer sts for st st.
Set RC at 000. Using MT, cont in intarsia from chart 1, K 16 rows. Using A, cont in garter st.
* K 2 rows. Drop every st one row down and pick up as for ribbing. Rep from * once more. Inc 1 st. 93 [105, 117, 129] sts. Cont in lace patt from chart 2. K 42 rows. RC shows 62.

Shape Armholes

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 69 [81, 93, 105] sts rem **. K 29 [37, 43, 53] rows.

Shape Neck

Using nylon cord, K 46 [54, 61, 69] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 17 [21, 26, 30] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over 23 [27, 29, 33] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 5 [13, 19, 29] rows.

Shape Neck

Using nylon cord, K 42 [50, 57, 65] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side.
K 1 row. Dec 1 st at neck edge of every row until 21 [25, 30, 34] sts rem, then on every foll alt row until 17 [21, 26, 30] sts rem. K 24 rows. Cast off.
With carriage at right, unravel nylon cord over 15 [19, 21, 25] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine.
With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 75 [87, 93, 99] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using A, cont in lace patt from chart 2, K 2 rows.
Shape sides by inc 1 st at each end of next and every foll alt row until there are 83 [95, 105, 115] sts. K 9 [9, 9, 7] rows. RC shows 18 [18, 22, 24].

Shape Top

Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 39 [47, 51, 55] sts rem, then on every row until 17 sts rem. Cast off.

CUFFS

With carriage at right and using A, cast on 67 [71, 75, 79] sts in 1x1 rib.
* K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set

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RC at 000. Using MT-3/MT-3, K 9 rows. Transfer sts for st st *.
With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Unravel WY. Using MT, K 1 row. Cast off.

BACK NECKBAND

With carriage at right and using A, cast on 53 [57, 59, 63] sts in 1x1 rib.
** Work as for cuffs from * to *. Using MT, K 1 row.
Using WY, K a few rows and release from machine **.

FRONT NECKBAND

With carriage at right and using A, cast on 91 [95, 97, 101] sts in 1x1 rib. Work as for back neckband from ** to **.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Pin neckbands into position. Unravelling WY as required, backstitch through open loops of last row worked in A. Join shoulder and neckband seams. Set in sleeves. Join side and sleeve seams.

SLEEVELESS TOP

BACK & FRONT

Work as for short sleeve top.

NECKBANDS

Work as for short sleeve top.

ARMHOLE BANDS

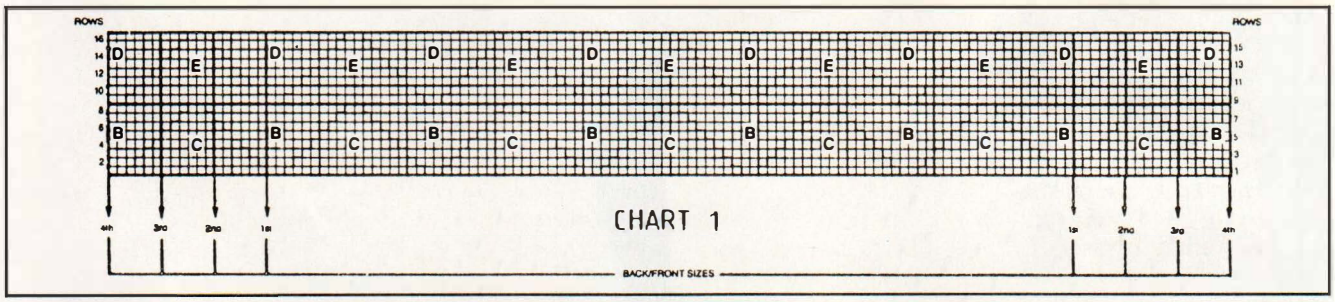
With carriage at right and using A, cast on 108 [122, 136, 150] sts in 1x1 rib. Work as for back neckband from ** to **

PRESSING

Press as for short sleeve top.

MAKING UP

Pin neckbands into position. Unravelling WY as required, backstitch through open loops of last row worked in A. Join shoulder and neckband seams. Pin armhole bands into position and backstitch as for neckbands. Join side and armhole band seams.



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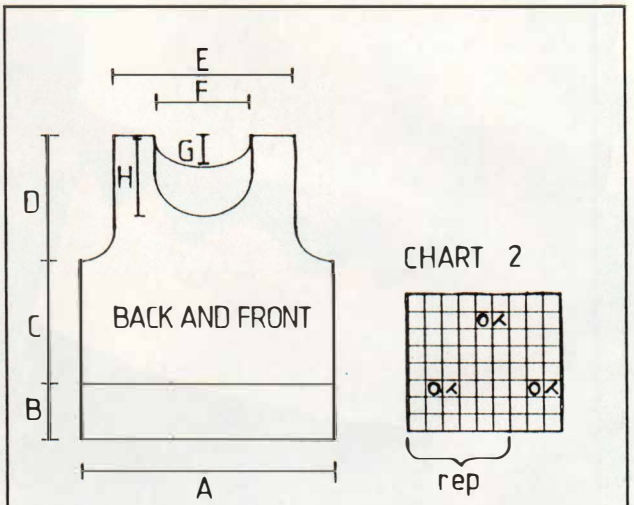
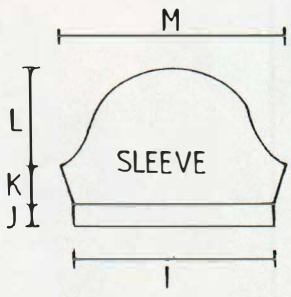


A = 42 [47.5, 53, 58.5] cm
B = 8 cm
C = 20 cm
D = 20 [23, 25, 28] cm
E = 31 [36.5, 42, 47.5] cm
F = 15.5 [17.5, 18.5, 20.5] cm
G = 5 cm
H = 13 cm
I = 34 [39.5, 42, 45] cm
J = 3 cm
K = 6 [6, 7, 8] cm
L = 16 [18.5, 21, 24] cm
M = 37.5 [43, 47.5, 52] cm



Letters, hints & tips

Every month our laden postbag proves to us just how generous you all are when it comes to sharing the secrets of successful machine knitting. We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Brenda Mitchell of Shipley writes our Star Letter this month.

'I have been reading your articles on the KR11 Electronic Knit Contour with great interest. I only wish you had written them when I first got my KR10 a couple of years ago! Could you please tell me whether the Silver Reed One Star Design Pencil you mentioned is the one used for the mylar sheets? If it is not, perhaps you can tell me where I could get one from. Also, can you erase this one with an ordinary pencil rubber? Once again, thank you for your article and for any help you can give me.'

Thank you for your kind comments, Brenda, I am very pleased that you enjoyed the articles of the KR11 series, even if they were a little late for you.

The One Star Design Pencil that I mentioned is indeed the one used for Silver Reed mylar sheets and yes, I do use an ordinary soft pencil eraser to remove the inevitable mistakes when drawing the outline. I feel it is very important to have a really good soft eraser for all my design work, it makes correcting mistakes simpler.

Keep the eraser properly cleaned by rubbing it on a sheet of clean, white paper whenever it becomes blackened and your sheets will look like new for much longer. Do let us know if there are any other pieces of equipment you would like to see featured and we will do our best to oblige.

Whilst on the subject of pencils and mylar sheets, let me explain how I use mine and obtain perfect results every time. Begin by creating a clear working area - kinked mylar sheets do not feed into the reader easily! Most knitters do not have the use of a drawing board, but a large clean sheet of fairly thick (at least six sheet) white card makes a good working surface.

When tracing a pattern from a magazine, use miniature bulldog clips to hold the mylar sheet in position. These are much better than paper clips, or claw weights strategically placed, since they will not damage the sprocket holes at the edges.

The Silver Reed Design Pencils come in two different types. The One Star is a fairly hard pencil, which is useful for outlining and filling in single rectangles, while the Three Star is really soft and fills large areas quickly and solidly. Use the One Star pencil to outline the large areas and then fill in the single stitches by just drawing a largish dot in the centre of the rectangle. These dots should touch the edges at top, bottom, left and right but do not really need to extend right the way into every corner. Complete the tracing by filling in any large areas with the Three Star pencil.

When you've finished, hold the mylar sheet up to a light source and if light is peeking through the pencil, go over it again. At the same time, check that you have not gone over the edges of any rectangles, or these might be picked up by the scanner and you will have extra stitches in contrast yarn.

I have heard lots of suggestions for using other types of pens and pencils on mylar sheets, but I've never found it necessary to try them and I'd hate to lose the facility of being able to erase mistakes with a readily obtainable pencil eraser. Mylar sheets can be re-used by erasing the pencil marks and then drawing a new pattern on to the cleaned sheet. This works well provided that you really clean the sheet thoroughly first. If your sheet is a smudgy grey colour it is time to buy a new pack or your patterns will not knit as you expect! Once a sheet has been filled with a fairly solid pattern it is difficult to remove all the pencil marks and again it would be better to use a new one. I know they are expensive, but so is time and yarn wasted knitting garment pieces with lots of mispatterning!

Angela Gordon

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Pattern 4

FINISHING TOUCH

For this issue Angela has combined cabled latched-up ribs and eyelet-threaded mock cables with Texere Chunky Cotton to create a fashionably casual summer sweater which can be knitted on the most basic chunky machine.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 9 mm chunky machines.

MATERIALS

Texere 3/2 Chunky Soft Cotton.
(Yarn Guide No. 17.)
4 [4, 5, 5, 5, 6, 6, 6] x 250g cones in Shell (MY).

GARMENT WEIGHT

Finished garment in second size weighs 835g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Texere Yarns, College Mill, Barkerend Road, Bradford, West Yorkshire BD3 9AQ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107, 112, 117, 122] cm, 34 [36, 38, 40, 42, 44, 46, 48] in.
Actual size 97 [103, 108, 114, 120, 125, 131, 137] cm, 38½ [40½, 42½, 45, 47½, 49½, 51½, 54] in.
Length to shoulder 68 cm, 27 in.
Sleeve seam 47 [47, 48, 49, 49, 49, 49, 49] cm, 18½ [18½, 19, 19½, 19½, 19½, 19½, 19½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

14 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment, except for welts, cuffs and neckband.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

BACK

Using MY, cast on 70 [74, 78, 82, 86, 90, 94, 98] sts at centre by hand. Set RC at 000. Using MT, cont in cable patt over centre 64 [70, 76, 76, 82, 88, 88, 94] sts. * K 4 rows. Cable sts as shown on chart 1. Rep from * twice more. K 2 rows. Drop sts shown on chart, 10 rows down and pick up as for ribbing. RC shows 14. Using WY, K a few rows and release from machine, leaving empty Ns in WP (or use garter bar). With carriage at left and right side facing, replace sts on to Ns. Unravel WY. Set RC at 000 **. Using MY, K 126 rows.

Shape Shoulders

Cast off 4 [4, 5, 5, 5, 6, 6, 6] sts at beg of next 2 rows and 4 [5, 5, 5, 5, 6, 6, 6] sts at beg of foll 2 rows.

Shape Neck

Push 33 [34, 35, 37, 40, 40, 42, 44] Ns at right to HP and cont on rem sts for first side. Cast off 4 [5, 5, 5, 6, 6, 6, 7] sts at beg of next row, K 1 row. Push 7 [7, 8, 8, 8, 8, 9, 9] Ns at neck edge to HP and cast off 5 [5, 5, 6, 6, 6, 6, 7] sts at beg of next row, K 1 row. Cast off rem 5 [5, 5, 6, 6, 6, 7, 7] sts. With carriage at right, push 21 [22, 23, 25, 26, 26, 28, 30] Ns at right from HP to UWP and finish to correspond with first side, reversing shapings. Push rem 26 [26, 28, 28, 30, 30, 32, 32] Ns from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **. Using MY, K 54 rows. Cont in cable patt from chart 3 over centre 42 sts. K 22 rows.

Shape Neck

Push 35 [37, 39, 41, 43, 45, 47, 49] Ns at right to HP and cont on rem sts for first side. Dec 1 st at neck edge of next and every foll 4th [4th, 4th, 4th, 3rd, 3rd, 3rd, 3rd] row until 25 [27, 27, 29, 38, 40, 38, 40] sts rem, then on every foll 5th [5th, 4th, 4th, 4th, 4th, 4th, 4th] row until 23 [25, 26, 28, 29, 31, 32, 34] sts rem. K 3 [3, 1, 1, 1, 1, 1, 1] rows.

Shape Shoulder

Dec 1 st at neck edge on 2nd [2nd, 3rd, 3rd, 3rd, 3rd, 3rd, 3rd] row and, AT THE SAME TIME, cast off 4 [4, 5, 5, 5, 6, 6, 6] sts at beg of next row, K 1 row. Cast off 4 [5, 5, 5, 6, 6, 6, 7] sts at beg of next row, K 1 row. Cast off 5 [5, 5, 6, 6, 6, 6, 7] sts at beg of next row, K 1 row. Cast off rem 5 [5, 5, 6, 6, 6, 7, 7] sts. With carriage at right, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Using MY, cast on 74 [78, 82, 84, 88, 90, 94, 96] sts at centre by hand. Set RC at 000. Using MT, K 4 [3, 3, 4, 3, 3, 3, 3] rows. Shape sides by dec 1 st at each end of next and every foll 5th [4th, 4th, 4th, 4th, 4th, 4th, 4th] row until 66 [40, 52, 50, 66, 68, 84, 92] sts rem, then on every foll 4th [3rd, 3rd, 3rd, 3rd, 3rd, 3rd, 3rd] row until 36 [36, 36, 38, 38, 40, 40, 40] sts rem. K 4 [2, 2, 1, 2, 2, 2, 2] rows. RC shows 84 [84, 86, 88, 88, 88, 88, 88]. Using WY, K a few rows and release from machine.

CUFFS

Push 26 [26, 26, 32, 32, 32, 32, 32] Ns to WP. With K side of sleeve facing, replace sts on to Ns, gathering evenly. Set RC at 000. Using MT and MY, cont in cable patt over centre 22 [22, 22, 28, 28, 28, 28, 28] sts. K 2 rows. * Cable sts as shown on chart 2, K 4 rows. Rep from * once more. Cable sts as before. Drop sts shown on chart, 9 rows down and pick up as for ribbing. K 4 rows. RC shows 14. Cast off loosely.

RIGHT NECKBAND

Push 44 Ns to WP. With K side facing, pick up 44 sts along right side of front neck and place on to Ns.

30▶

Skirt, FRENCH CONNECTION. Jewellery, KALEVELA KORU.

◀

* Set RC at 000. Using MT and MY, cont in cable patt. K 2 rows. Cable sts as shown on chart 4. Dec 1 st (1 st in) at left edge of next 4 rows. Cable sts as before. Drop st shown on chart, 5 rows down and pick up as for ribbing. Dec 1 st (1 st in) at left edge of next 2 rows. Drop sts shown on chart, 7 rows down and pick up as for ribbing.
K 4 rows. RC shows 12.
Cast off loosely *.

LEFT NECKBAND

Join left shoulder seam. Push 70 [70, 72, 72, 74, 74, 76, 76] Ns to WP.
With K side facing, pick up 44 sts along left side of front neck and 26 [26, 28, 28, 30, 30, 32, 32] sts around back neck and place on to Ns. Unravel WY.
Work as for right neckband from * to *, but read chart 5 for chart 4 and right for left.

CORD

Using MY, cast on 4 sts by hand.
Set RC at 000.
Using MT, K 150 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given.
Press carefully, following instructions on cone band.

MAKING UP

Join right shoulder and neckband seam.
Mattress stitch centre front of neckband, leaving last four rows open.
Thread cord through cable sts around neckline and sew ends to shoulder seams.
Set in sleeves, matching centre to shoulder seams.
Join side and sleeve seams.

Finishing touch

CHUNKY CABLES

Cables are always popular and they are very much in fashion this summer. Chunky knitters can get a really textured effect from simple cables, but care must be taken not to attempt to cross too many stitches. This is even more important when working with a cotton yarn, which has very little elasticity.

A simple two stitch or four stitch cable is usually effective enough. However, if you want to work a bigger cable, it is possible, but might require the stitches to be knitted through by hand, with an extra length of yarn, before you knit the row after cabling.

Another alternative is the one I have used for the cotton tunic in this issue. That is, to thread a length of knitting through the gap between a four-stitch cable.

This gap can be found by holding each side of the cable and gently pulling the two sections apart.

I generally knit a four-stitch wide strip to thread through a four-stitch cable. A two-stitch cable would only comfortably accommodate a two or three stitch strip.

On standard gauge machines, for four- or six-stitch cables I knit a three-stitch cord by casting on three stitches and then setting the carriage to slip in one direction, knit in the other,with one side lever forward and one back (owners of electronic machines should set cam to C).

A simple textured effect is created by knitting the strip in the main yarn, as I have done. This can of course be varied by choosing different yarn textures or colours.

The welts, cuffs and neck band of the tunic have been knitted on the single bed.

Texere Chunky Soft Cotton is a lovely yarn, but it is very thick and, with the relative lack of elasticity common with all cotton, it is difficult to knit on the ribber. I found it quicker and easier to work on the main bed only.

The purl stitches are created by dropping the appropriate stitches from the needles.

Work on one stitch at a time, using the single pronged transfer tool to help the stitch run all the way down to the first cable. Then use the latch tool to re-knit the stitch, creating a knit stitch on the purl side (the side you can see when the work is hanging from the machine) and a purl stitch on the knit side.

Welts, cuffs and neckband are all knitted at the main tension so that they do not pull in at all. The curl-up at the bottom is deliberate, do not press it flat. However, if you want an edge that does not curl at all, run the dropped stitches all the way to the cast-on row and then latch up.

A less textured, but nevertheless very attractive, cable effect around the neckline can be achieved by working the cables and omitting the extra threaded strip. If you wish to do this, the knit side of the fabric will be the right side and welts should not be turned before starting the main part of the knitting.

For a totally plain chunky sweater, knit a regular rib and forget about the cables altogether. So you see, here you have three sweater variations in a quality yarn, all worked from one pattern. I hope that you will enjoy knitting your version.

Happy knitting!

Angela Gordon

CHART 1

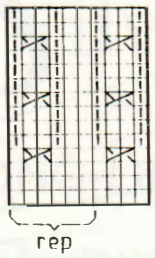


CHART 2

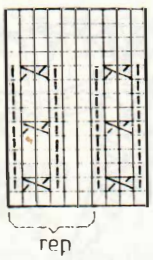
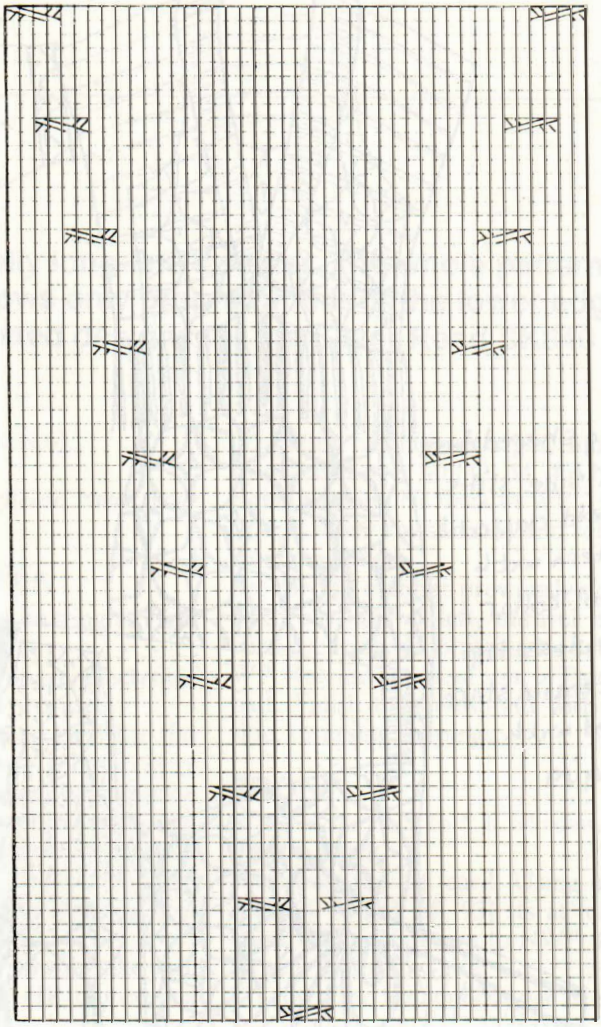
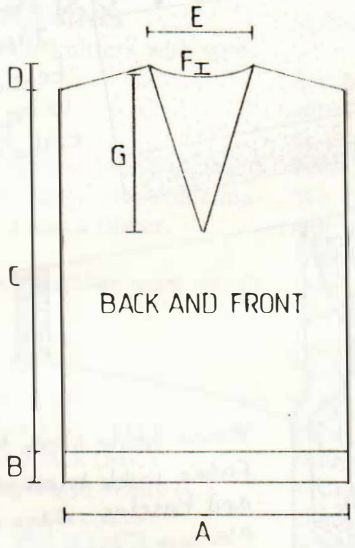
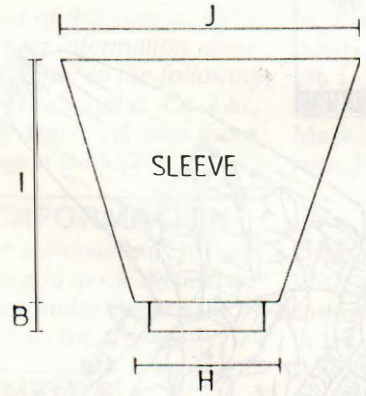


CHART 3







= Cross st at left in front of st at right

= Cross st at right in front of st at left

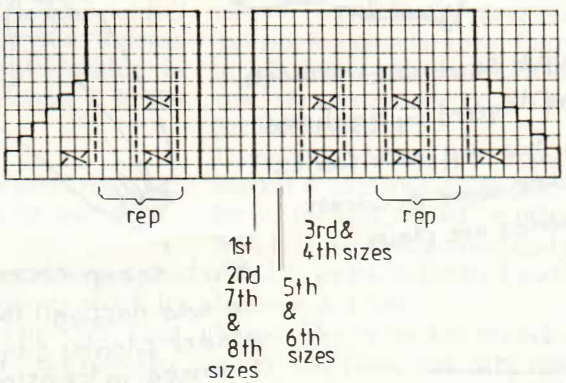
= Cross 2sts at left in front of 2sts at right

= Cross 2sts at right in front of 2 sts at left

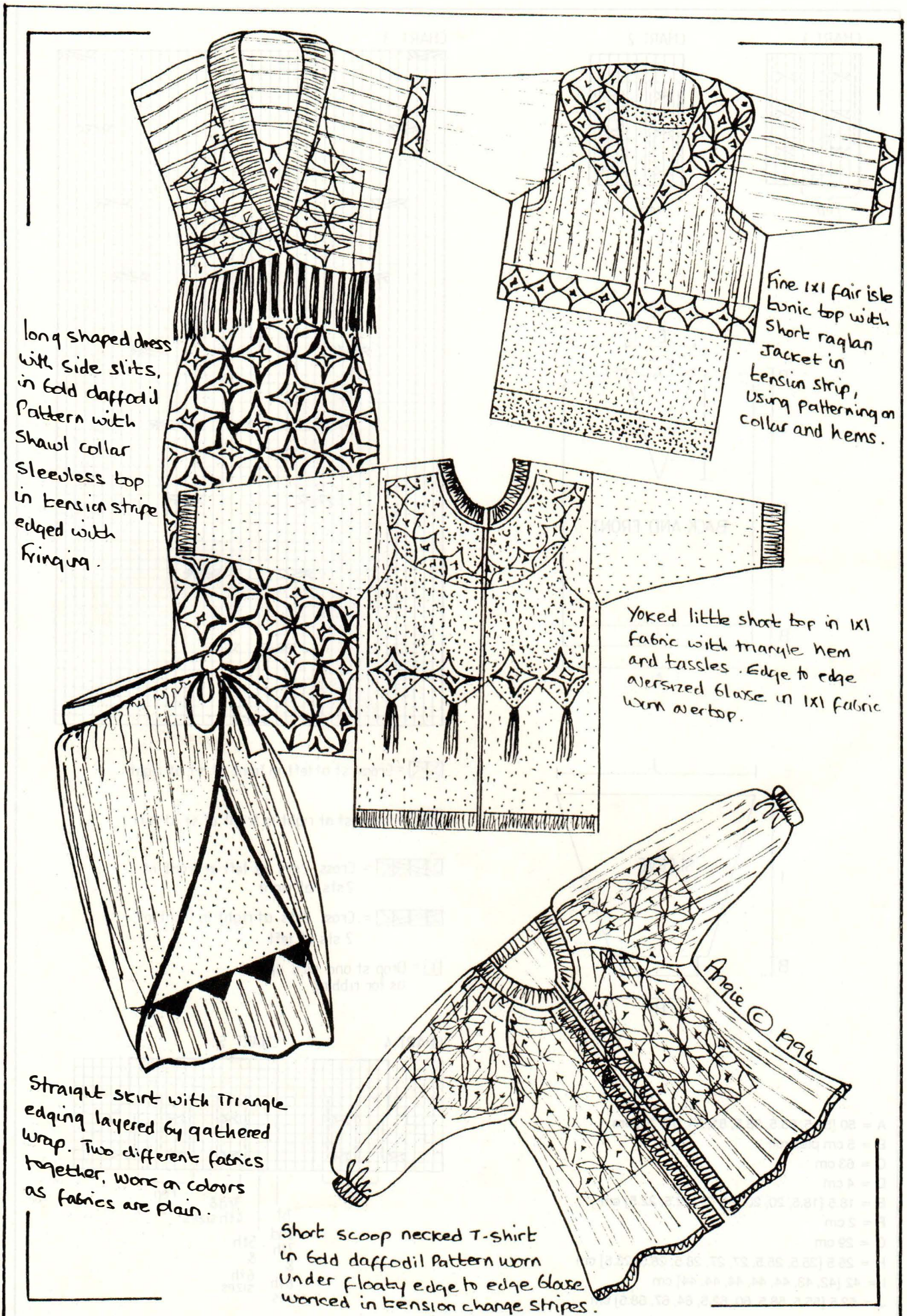
= Drop st and pick up as for ribbing.

CHART 4

CHART 5



A = 50 [52.5, 55.5, 58.5, 61, 64, 67, 70] cm
B = 5 cm plus roll
C = 63 cm
D = 4 cm
E = 18.5 [18.5, 20, 20, 21, 21, 22.5, 22.5] cm
F = 2 cm
G = 29 cm
H = 25.5 [25.5, 25.5, 27, 27, 28.5, 28.5, 28.5] cm
I = 42 [42, 43, 44, 44, 44, 44, 44] cm
J = 52.5 [55.5, 58.5, 60, 62.5, 64, 67, 68.5] cm


long shaped dress with side slits, in 6dd daffodil Pattern with Shawl collar sleeveless top in tension stripe edged with fringing.
Fine 1x1 fair isle tunic top with short raglan Jacket in tension strip, using patterning on collar and hems.
Yoked little short top in 1x1 fabric with triangle hem and tassles. Edge to edge oversized blouse in 1x1 fabric worn over top.
Straight skirt with Triangle edging layered by gathered wrap. Two different fabrics together, work on colours as fabrics are plain.
Short scoop necked T-shirt in 6dd daffodil Pattern worn under floaty edge to edge blouse worked in tension change stripes.
Angie © 1994

The swatch spot

SUMMER FABRICS - Part One

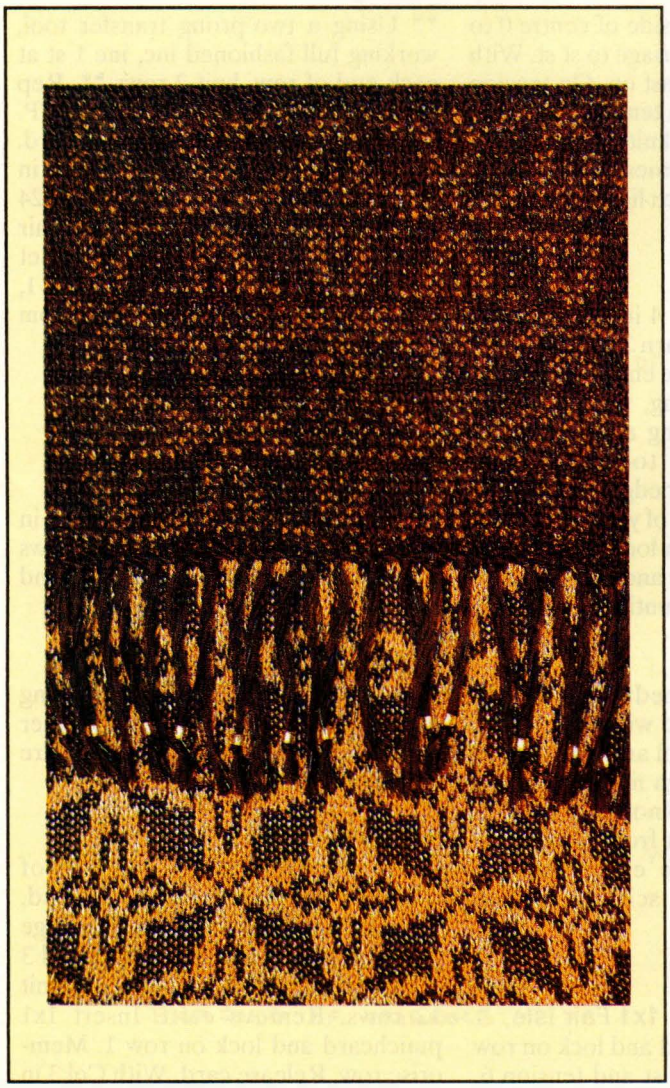
This summer's clothing gives freedom and, best of all, comfort as shapes are simple and fluid. Styling this season concentrates on combining garments together in layers. The look is very effective, mixing as it does sheer, opaque, plain textured and highly decorative fabrics and knits together.

In my last two Swatch Spot articles I concentrated on using laddering techniques to produce layered effects. The top layers of these swatches were decorative, using the colour from the bottom layer to enhance designs. This month I continue to work with layers, using mercerised cotton and lurex to produce fabrics with a touch of luxury to make your summer garments. As before, each of the swatches has two layers; the top layer represents the top garment with the bottom layer being the garment underneath.

SWATCH ONE

In Swatch One the design emphasis is produced by the bottom layer, a bold daffodil Fair Isle pattern. This simple repeat pattern has an added sparkle created by a dark brown cotton background, which contrasts with the gold cotton and bouclé lurex used for the daffodils. The top layer is worked in dark brown cotton and a flat black lurex, using stocking stitch and tension change. A slight striped effect has been created by knitting six rows on tension 10 and two rows on tension 4. The result is a delicate shimmering fabric that allows the bold pattern underneath to glimpse through. A fringe with small beads creates movement and reflects the mesh fabric by partly showing the patterning.

The daffodil pattern looks bold because I have used two colours that contrast well. A complete contrast like black and white would be too harsh. The gold adds warmth to the design. The pattern shows through the top layer because it is bright and bold. If



the pattern were to be knitted in muted colours, like pale yellow and cream or toning colours such as blue and green, the effect would disappear. The colouring would show through rather than the pattern. To create the right effect the daffodil needs to be in the lighter colour with the background and top layer in a darker colour.

SWATCH TWO

In Swatch Two the eye is drawn to the border design; here the colourways make the pattern stand out. The triangular edge shaping follows the line of the daffodil pattern. Thick tassels on the triangle points add weight and balance to the design. I have worked the main knitting in both layers as a plain fabric to place emphasis on the border. The fabric is lightweight with a sheen. This was created by using a basic 1x1 punchcard for Fair Isle, with two-ply cotton and lurex in feeder 1 and one-ply cotton in feeder 2. In the bottom layer I used boucle lurex, giving the fabric a more uneven finish. The top layer has a smoother surface, created by using a flat lurex.

The texture of the plain fabric can be changed by using different yarns. A lace finish can be worked by using two-ply cotton in feeder 1 and a strand of fine sewing thread in feeder 2. For a crisp summer fabric that is lighter than an all-cotton one, use two-ply cotton in feeder 1 and a bouclé (Hobby) in feeder 2. To produce a pearly colourway use different tones of the same colour in each feeder. For the bottom layer work with a rainbow yarn in feeder 1 and a matching colour in feeder 2. Work a muted stripe by changing colour in feeder 2, taking care to use subtle colour changes or the striping will be too bold.

These fabrics are light and delicate; they can be gathered, tucked and pleated for added effect. Use them for long tunics and waistcoats, layered with short jumpers or jackets. Work details on them, adding interest to pockets, cuffs, yokes and collars. The garments created using these fabrics will add elegance to your summer wardrobe.

FABRIC INSTRUCTIONS

YARNS USED

Brockwell Yarns 1-ply Mercerised Cotton. (This can be ordered with matching lurex.)
Texere Fine Bouclé Lurex.
Bramwell Yarns Fine Flat Lurex.
Col 1 = Dark Brown (664) 1-ply Mercerised Cotton used double.
Col 2 = Gold (663) 1-ply Mercerised Cotton used double with 1 strand of Gold Bouclé Lurex.
Col 3 = Dark Brown (664) 1-ply Mercerised Cotton used double with 1 strand of Black Flat Lurex.
Col 4 = Gold (663) 1-ply Mercerised Cotton.
Col 5 = Dark Brown (664) 1-ply Mercerised Cotton.
Beads: Gold glass knitting beads. (I bought these at a craft fair.)

SWATCH ONE

BOTTOM LAYER - Daffodil Pattern

Insert punchcard A and lock on row 1. Push 40 Ns at each side of centre 0 to WP (80 Ns). Set carriage to st st and tension 6. (All tensions refer to Silver Reed.) With Col 1 in feeder 1, cast on and knit 6 rows. Set carriage to Fair Isle. Release card. With Col 1 in feeder 1 and Col 2 in feeder 2, knit 104 rows. Remove card. Set carriage to st st. With Col 1 in feeder 1, knit 6 rows and cast off. Sew in ends. Steam swatch lightly on wrong side.

TOP LAYER

Push 35 Ns at each side of centre 0 to WP (70 Ns). Set carriage to st st. With Col 3 in feeder 1, cast on. On tension 4, knit 4 rows. * On tension 10, knit 6 rows. On tension 4, knit 2 rows *. Rep from * to * 5 more times. Cast off. Sew in ends. Steam swatch lightly on wrong side.

FRINGING

Cut a piece of card 4 in, 10 cm wide. Using Col 3, wind yarn 3 times around card. Cut yarn at one end. With wrong side of swatch facing, working along bottom edge, starting at one corner and using a latch tool, push tool through swatch near edge, fold yarn in half and loop centre of yarn on to latch of tool. Pull through loop, thread rest of yarn through loop and pull to create tassel. Rep process until edge is full.

BEADS

Use a tapestry needle which will thread through bead with tassel yarn. Moisten end of tassel and thread yarn of one tassel through needle. Thread bead on to yarn. Knot end of yarn approximately ½ in from tassel end. Place one bead on each alternate tassel. With sharp scissors, neaten edge of fringe.

SWATCH TWO

BOTTOM LAYER - 1x1 Fair Isle

Insert 1x1 punchcard and lock on row 1. Set carriage to st st and tension 6. Push 38 Ns at each side of centre 0 to WP (76 Ns). With Col 2 in feeder 1, cast on and knit 2 rows. Set carriage to Fair Isle. Release card. With Col 2 in feeder 1 and Col 4 in feeder 2, knit 110 rows. Remove card. Set carriage to st st. With Col 2 in feeder 1, knit 2 rows and cast off. Sew in ends. Steam swatch lightly on wrong side.

TOP LAYER - Triangle 1

Insert punchcard B and lock on to row 1. Set carriage to st st and tension 6. Push 12 Ns at each side of centre 0 to WP (24 Ns). These Ns need to be in-between the diamonds (Silver Reed) marking the pattern repeat. With WY in feeder 1, knit 6 rows. With cord in feeder 1, knit 1 row. With Col 3 in feeder 1, knit 2 rows.

* Using a two-prong transfer tool, dec 1 st each end of row, knit 2 rows *. Rep from * to * until 4 sts rem. Using a single-prong transfer tool, dec 1 st at each end of row. Knit 2 rows. Using a single-prong transfer tool, inc 1 st at each end of row by transferring sts to inc Ns. Hook up loops under sts on to empty middle Ns. Knit 2 rows.

** Using a two-prong transfer tool, working full fashioned inc, inc 1 st at each end of row, knit 2 rows **. Rep from ** to ** until 10 Ns rem in WP. Set carriage to Fair Isle. Release card. With Col 3 in feeder 1 and Col 2 in feeder 2, cont to inc until there are 24 Ns in WP. (14 rows worked in Fair Isle.) Reset card and lock on row 1. Set carriage to st st. With WY in feeder 1, knit 6 rows. Carefully remove sts from needlebed.

TOP LAYER - Triangle 2

Work as for triangle 1.

TOP LAYER - Triangle 3

Work as for triangle 1 until 24 Ns in WP. Leave sts on needlebed. 14 rows Fair Isle. Lock card in position and omit WY.

HEM

With wrong side of triangles facing you, hook up triangles 1 and 2 either side of triangle 3. Make sure they are between diamonds. 72 Ns in WP.

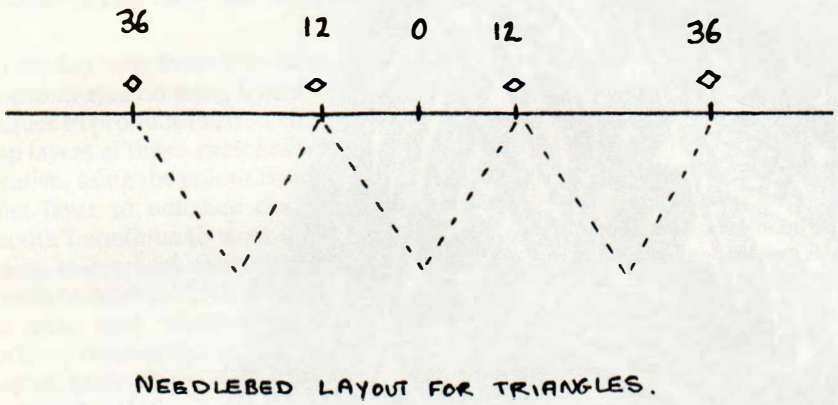
TO MAKE HEM

Hook up loops from 1st row of triangles evenly across needlebed. Remove cords and WY. Set carriage to Fair Isle. Release card. With Col 3 in feeder 1 and Col 2 in feeder 2, knit 12 rows. Remove card. Insert 1x1 punchcard and lock on row 1. Memorise row. Release card. With Col 3 in

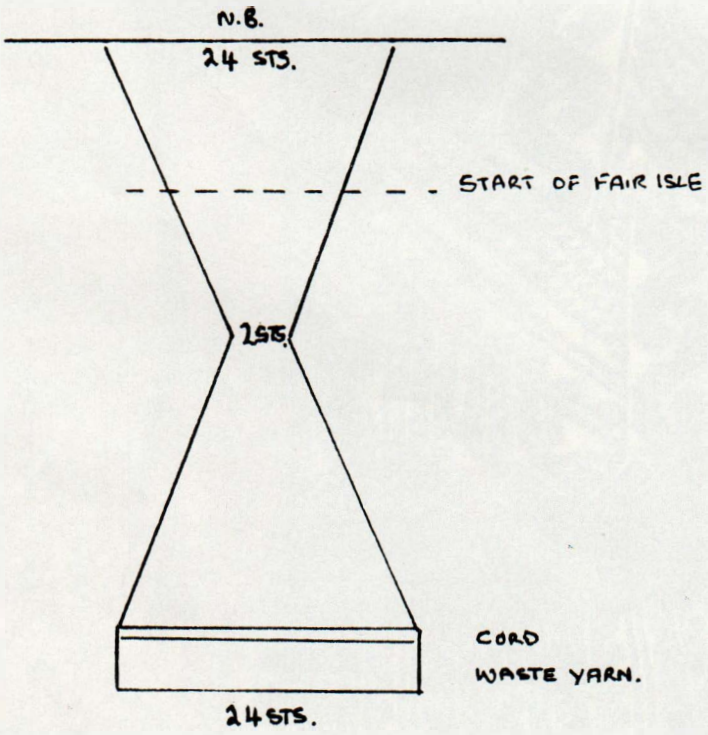
feeder 1 and Col 5 in feeder 2, knit 60 rows. Cast off.
Sew in all ends except one end in Col 3 at each triangle.
With tapestry needle and ends, sew triangle edges together.
Steam wrong side of swatch lightly.

TASSELS

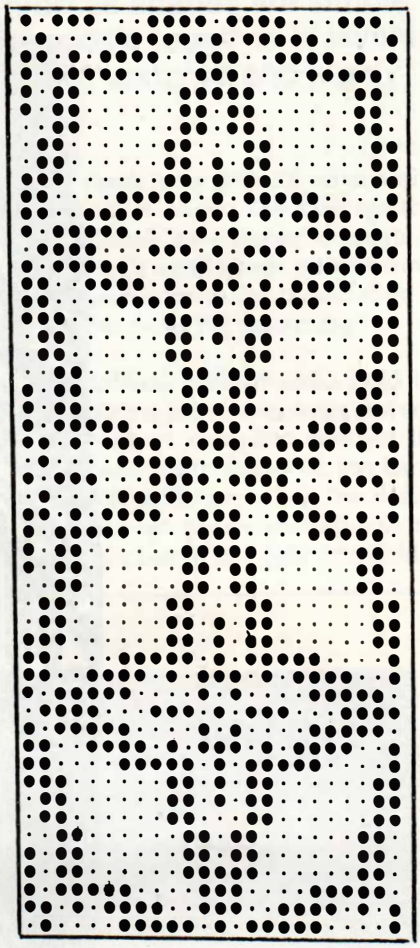
Cut a piece of card 4 in, 10 cm wide.
Using Col 3, wind yarn around card 8 times.
Cut yarn at one end.
With wrong side of triangle point facing, push hook of latch tool through point. Fold yarn in half and hook on to latch tool.
Pull loop through.
Push rest of yarn through loop and pull to create tassel. Rep for other 2 triangles.
Neaten ends of tassels.



NEEDLEBED LAYOUT FOR TRIANGLES.

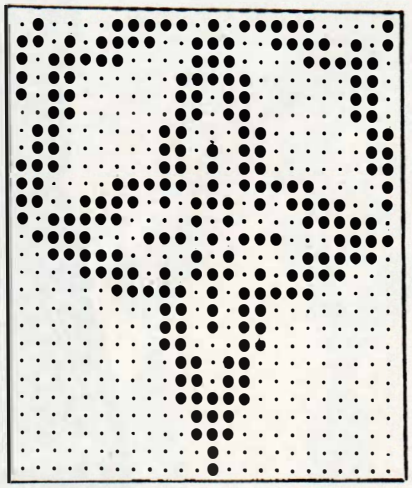


SHAPING OF TRIANGLE.



PUNCHCARD A.

Repeat = 24 Sts & 26 rows.



PUNCHCARD B.

Repeat = 24 Sts & 26 rows.

Silver symmetry

LONG-LINE FAIR ISLE

The fourth design from Maggie Dyke is a really long-line sweater. The whole pattern sheet is used this time with the first twelve rows only programmed for the lower edge. It continues our exclusive series of co-ordinated designs for the Silver Reed SK840 machine.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed SK840 standard gauge electronic machines with EC1 and a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply.
(Yarn Guide No. 11.)
1 x 500g cone in Black (MC).
1 x 500g cone in Warm White (C).

GARMENT WEIGHT

Finished garment in first size weighs 490g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 102 [108, 113, 118] cm, 40½, [42½, 44½, 46½] in.
Length to shoulder 81 cm, 32 in.
Sleeve seam 42 [44, 46, 48] cm, 16½ [17, 18, 19] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare electronic sheet from the chart provided.
We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
Set pattern width indicators at 0 and 60. Place needle 1 cam at 30 left and point cams width of knitting. Press button 1 (left light on) and button 2 (left light on).
Mark card to knit rows 1 to 135, then rows 12 to 135 as shown.

BACK

With carriage at left and using MC, cast on 156 [164, 172, 180] sts at centre in 1x1 rib. K 3 circular rows. Carriage is at left. Insert card and lock on first row. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 32 rows. Transfer sts for st st. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle with C in feeder 1 and MC in feeder 2. K 194 rows. RC shows 195.

Shape Armholes

Cast off 12 sts at beg of next 2 rows. 132 [140, 148, 156] sts *. K 88 rows.

Shape Neck

Note patt row on card. Using nylon cord, K 86 [91, 96, 101] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 42 [45, 48, 51] sts rem. Cast off. With carriage at right, unravel nylon cord over 40 [42, 44, 46] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine.
Set card to number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 64 rows.

Shape Neck

Note patt row on card. Using nylon cord, K 78 [83, 88, 93] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side.
K 1 row. Dec 1 st at neck edge of every row until 46 [49, 52, 55] sts rem, then on every foll alt row until 42 [45, 48, 51] sts rem. K 15 rows. Cast off.
With carriage at right, unravel nylon cord over 24 [26, 28, 30] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine.
Set card to number previously noted. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at left and using MC, cast on 66 [70, 72, 76] sts at centre in 1x1 rib. K 3 circular rows. Carriage is at left. Insert card and lock on first row. Set carriage for 1x1 rib knitting. Set RC at 000.
Using MT-5/MT-5, K 31 rows. Place marker at each end. K 25 rows. Transfer sts for st st. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle with C in feeder 1 and MC in feeder 2. K 1 row.
Shape sides by inc 1 st at each end of every 2nd [2nd, 3rd, 4th] row until there are 74 [76, 78, 80] sts, then on every foll 2nd [3rd, 3rd, 5th] row until 38▶

Jewellery, KALEVELA KORU.

there are 84 sts. RC shows 20. Inc 1 st at each end of every 3rd [4th, 4th, 4th] row until there are 98 [148, 132, 116] sts, then on every foll 4th [5th, 5th, 5th] row until there are 150 sts. RC shows 145 [153, 161, 169]. Place marker at each end. K 16 rows.

Shape Top

Push 7 Ns at opposite end to carriage to HP on next 8 rows and 8 Ns on foll 8 rows. Break yarn. Cont in st st. Push Ns from HP to UWP. Using MT + 4 and MC, K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Push 138 [142, 146, 150] Ns to WP. With K side facing, pick up sts around neck edge and place on to Ns. Unravel WY. Using MT and MC, K 1 row. Transfer sts for 1x1 rib.

Using MT-5/MT-5, K 16 rows. Using MT/MT-2, K 1 row.

Using MT-5/MT-5, K 16 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

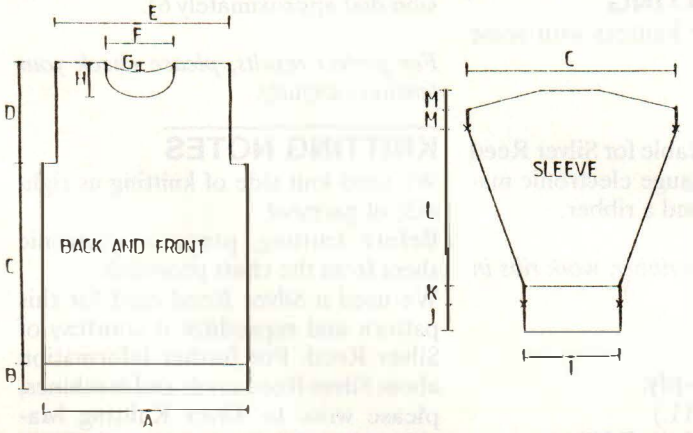
Join left shoulder and neckband seam. Set in sleeves, sewing rows above markers to cast off sts at armholes.

Join side and sleeve seams, reversing seam between cast on edge and marker.

Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

Fold cuff in half to right side.

A = 52 [54.5, 57, 59.5] cm
B = 6 cm
C = 50 cm
D = 25 cm
E = 44 [46.5, 49, 51.5] cm
F = 16 [16.5, 17, 17.5] cm
G = 2 cm
H = 8 cm
I = 22 [23, 24, 25] cm
J = 5.5 cm
K = 4.5 cm
L = 37 [39, 41, 43] cm
M = 4 cm



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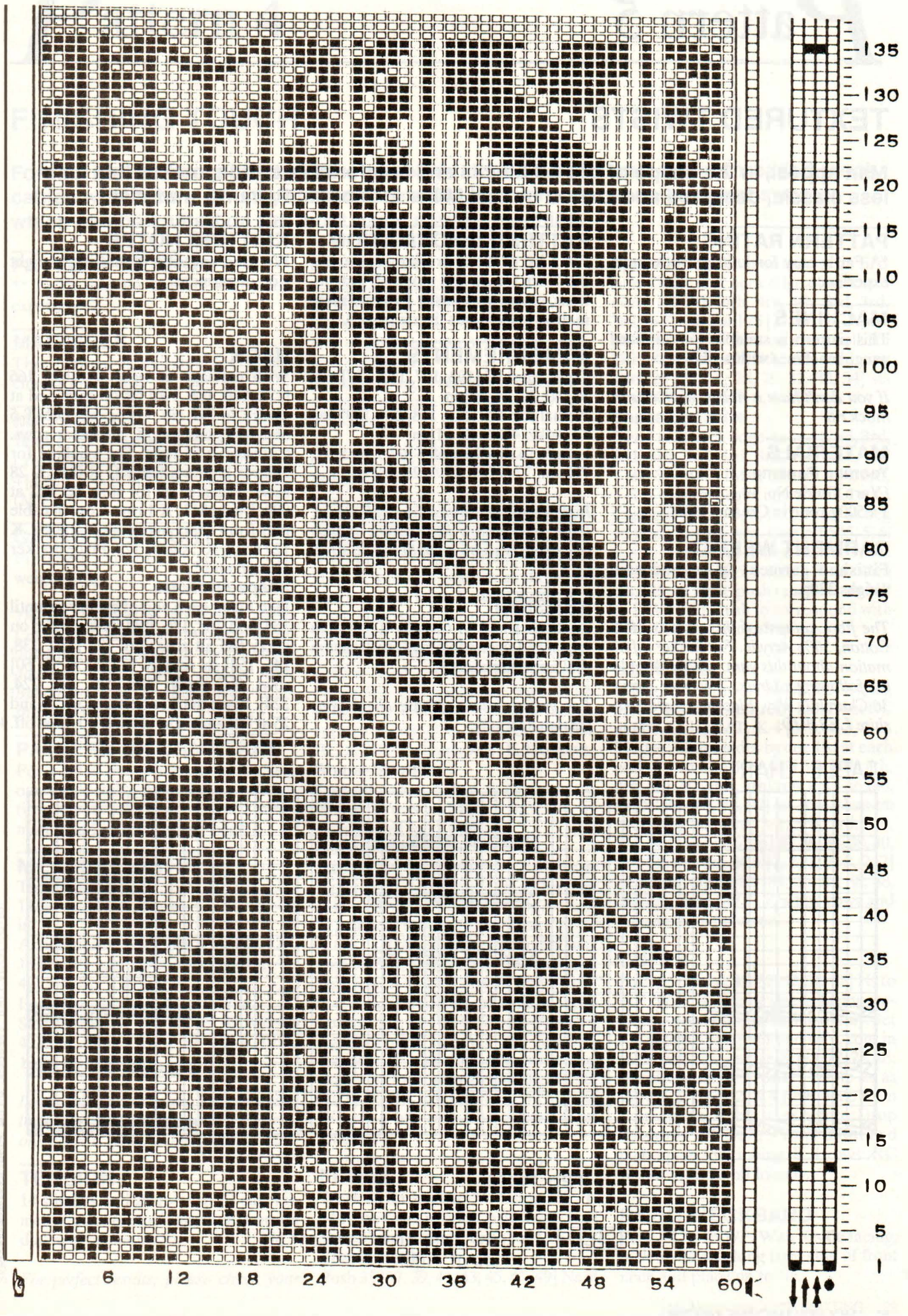
ACCESS VISA

ELECTRONIC CHART



Pattern 5

TEXTURED TWISTS

Man appeal, in the shape of cabled blocks and comfortable cotton, makes this timeless classic, designed and knitted by Gail Miller in Yeoman Panama, a winner.

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Yeoman Panama.
(Yarn Guide No. 10.)
1 x 500g cone in Cream (MY).

GARMENT WEIGHT
Finished garment in second size weighs 330g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
To fit chest 97 [102, 107, 112, 117] cm, 38 [40, 42, 44, 46] in.
Actual size 109 [113, 118, 124, 129] cm, 43 [44½, 46½, 49, 51] in.
Length to shoulder 68.5 [69.5, 69.5, 71, 71] cm, 27 [27½, 27½, 28, 28] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
30 stitches and 35 rows to 10 cm, 4 in measured over cable pattern (tension dial approximately 8).

For perfect results, please check your tension carefully.

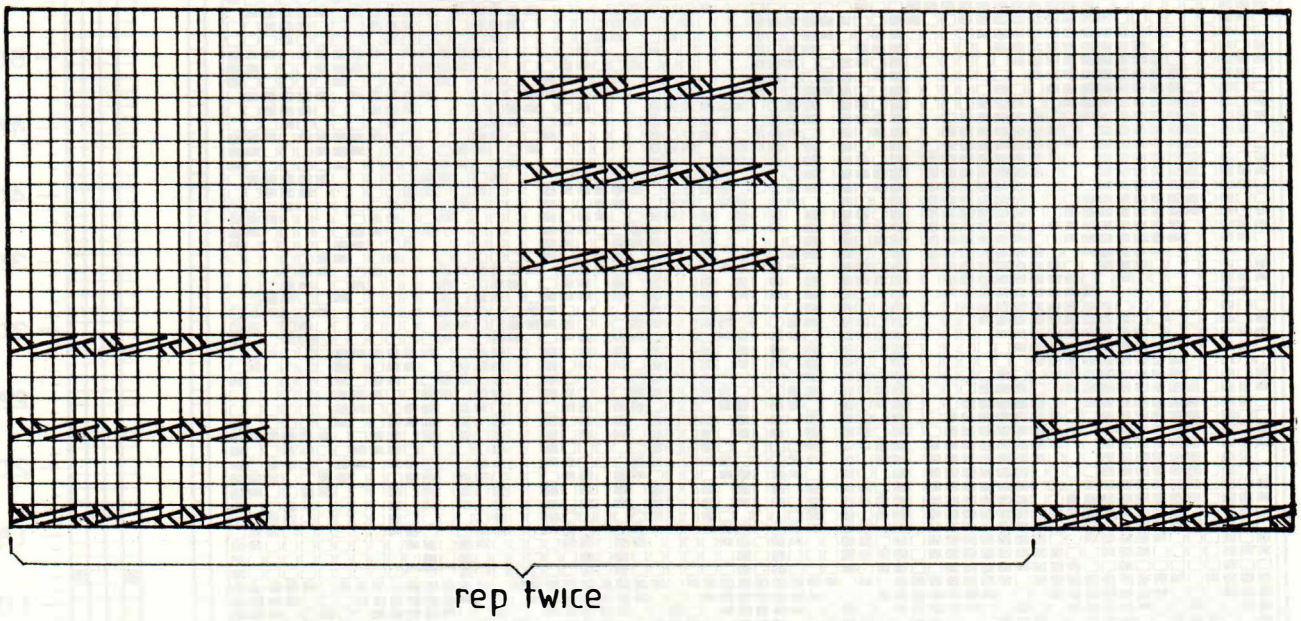
KNITTING NOTES
We used knit side of knitting as right side of garment.

BACK
With carriage at right, arrange 166 [172, 180, 188, 196] Ns on each bed at centre in 2x2 rib. Using MT-5/MT-5 and MY, cast on. K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. K 28 rows. Transfer sts for st st. Set RC at 000. Using MT, K 1 row. Cont in cable patt from chart over centre 108 Ns. K 127 rows. RC shows 128. Place marker at each end *.

Shape Armholes
Dec 1 st at each end of every row until 154 [160, 168, 176, 184] sts rem, then on every foll alt row until 124 [130, 138, 146, 154] sts rem. K 52 [56, 56, 60, 60] rows. RC shows 216 [220, 220, 224, 224]. Place marker between sts 24 and 25 at left and right of centre 0. Cast off.

43▶

CABLE CHART



Jeans, ARMANI. Shirt, B.H.S.

Helpline

Edited by KAMALINI TRENTHAM

We'll be pleased to hear from anyone who has a specific query on any knitting machine, whether it be a standard, chunky, DK or fine gauge; manual, punchcard or electric model. Your questions might concern a knitting technique, patterning query, use of one of the accessories, or a general problem you are experiencing. Don't forget, it doesn't matter whether you are an experienced knitter or just starting out as a beginner to machine knitting - your query might help others too!

Mrs B. Gibbard of Doncaster wrote to us **'On looking through my January issue I came across the lovely Tabard Top. Alas, though, it's for chunky pattern machines and I have a standard punchcard without a ribber. Is there any way it can be adapted for my machine, as I'm not all that experienced on it yet and the pattern is just what I have been seeking, for quite some time.**

Keep up the good work of giving us a wide variety of patterns, for a wide range of machines. The articles and patterns help even the raw beginner to get satisfaction from their machine.'

It is possible to adapt patterns from one gauge to another, Mrs Gibbard, but, even if we work out the pattern to the correct tensions for your machine, it is not going to end up looking identical, because the thickness of the yarn affects the drape.

The tabard is a very simple shape and all the measurements you need are there, so you can either draw it on to a charting device, if you have one, or calculate the number of stitches and rows from your own tension swatch.

First of all you need to knit a tension swatch in your chosen yarn. I would suggest that you use a cotton and acrylic mixture four-ply yarn such as Yeoman's Panama.

An approximate tension for this yarn would be 27.5 stitches and 33 rows to 10 centimetres, with the tension dial set to approximately 9. Have you seen the attractive tunic sweater in the March issue, 'Carved Ivory', on page 12? It is knitted in Panama and is a lovely loose style.

Concentrating on the tension given above, look at the diagram of the Tabard and see how wide the bottom is. To work out how many stitches to cast on, just multiply the width, say 60 centimetres (for the smallest size), by the number of stitches in one centimetre. There are 27.5 stitches in ten centimetres, so just move the decimal point and it becomes 2.75 in every centimetre. 60 multiplied by 2.75 gives you 165 stitches to cast on. The bigger sizes would need [171, 181, 188] stitches.

To work out the number of rows to knit, multiply the number of centimetres shown on the diagram by the number of rows in one centimetre (using the example tension this would be 3.3).

You will therefore need to knit approximately 16 rows for the rib (double this for mock rib) at rib tension, then transfer to stocking stitch and main tension and knit 124 rows (smallest size) and mark armhole stitches. Knit another 84 rows and then shape the shoulders.

For the shoulder shaping we have approximately 16 rows (five centimetres multiplied by 3.3 stitches per centimetre) in which to decrease 45 stitches for the shoulders. To find out how many stitches are needed for each shoulder, work out the number for the neckline - in my example this is 75. Deduct this number from the number cast on and divide the remainder by two (half for each side).

Shoulder stitches can only be cast off at each side on alternate rows, so eight shaping steps are possible for each shoulder. Therefore, since 45 divided by eight is five, with five stitches left over, the knitting instructions for the smallest size would read 'Cast off five stitches three times and then six stitches five times at each end'.
For the neck just knit straight on the remaining centre stitches in rib (or mock rib) for 18 rows and then in stocking stitch for ten rows. Pockets will be 33 stitches by 33 rows.

Make sure that you turn the tension dial to a lower (tighter) number for any mock rib you knit.

As I said earlier, the results will not be exactly the same as the original. You might also want to reduce the amount of ease, since you don't need quite as much in four-ply fabrics. You could also knit the tunic sweater in the March issue, omitting the sleeves and adding pockets and the same type of neckline as the tabard, as this pattern has a more suitable amount of ease for the yarn thickness.

Thank you for your kind comments about the magazine, we will certainly try to include something for all Japanese knitting machines in every issue.

Good luck with your knitting project, I hope that the suggestions above prove helpful.

A letter from Muriel Statham, in Leicester, enquires **'How do I go about adapting the patterns in Modern Machine Knitting to my Passap Duomatic, because I have no modern knitting machine'!**

The Passap Duomatic can definitely rank amongst current modern machines, Muriel - it just so happens it is a model for which we do not feature patterns in *Modern Machine Knitting*. However, with regards to knitting the garments from our magazine the following tips might help.

You are perfectly correct that on your machine each punched row of holes in the card knits either two or four rows of actual knitting. Therefore, whilst it is still possible to knit patterns which have been designed for Japanese machines on the Duomatic, it really takes a good understanding of how your machine (and the Japanese machines) work.

The first problem you will encounter is that the stitch patterns for Japanese machines are 24 stitches wide, while for the Duomatic they are 40 stitches wide, so adaptation will be necessary. Some stitch patterns, although on a 24-stitch punchcard, are actually a smaller repeat-based pattern, so that there are some numbers common to both machines.

If the pattern base is two, four or eight, then it can be directly translated on to your punchcard by repeating it the appropriate number of times across your 40 stitches. For any other repeat base you would have to adapt by adding extra stitches or removing some.

The punched rows can be reduced if the Japanese pattern is for tuck or slip stitch and has the same holes punched for two or four rows throughout. You can then punch just one row and set the Deco to 2 or 4, as appropriate, to multiply up each row.

As for the knitting, firstly only the standard gauge patterns can be converted since your machine is closest to the gauge of these machines - Japanese standard gauge machines have a space of 4.5 millimetres between the needles, while the Passap machine has a 5 millimetre space.

I would not recommend doing single bed Fair Isle on the Passap. Yes, it can be done by setting the locks to GX/BX and using a punchcard to select the pushers, with Deco set on 4 (two rows for main yarn and two rows for contrast) and left arrow key depressed. However, the pattern will be doubled in rows, which can distort the image considerably. The Duomatic is much better used for double Jacquard when you want to work in any number of colours. The stitch pattern will still distort, but, provided you use bird's-eye backing (alternate pushers up on the back bed, with lock set to BX and both arrow keys depressed), the distortion should be minimal.

Tuck and slipstitch patterns can easily be knitted on your machine, provided the tuck/slip loops are collected for an even number of rows, that is normally either two or four rows. Single row or three row slip/tuck patterns are not convertible.

Tuck stitch setting on your lock is AX and slip stitch is BX. The same factors will also have to be taken into consideration for double bed garments as for the single bed ones.

Any garment knitted in plain stocking stitch (GX/N), basic ribs (N/N) or a combination of these, including hand tooled effects such as cables, bobbles and hand transferred lace, can all be knitted on your machine provided you can match the tension. This is generally less of a problem than you might imagine. I can often achieve exactly the same tension on my Silver Reed and Passap machines simply by adjusting the stitch size dial one or two (quarter) positions. Intarsia patterns can be knitted if you have the Passap Intarsia lock (Picto).

Avoid any very lacy fabrics, since these generally involve lateral transfer, rather than the cross bed transfer lace normally worked by Passap knitters, using the U80 or U100 transfer lock.

I do hope that this information will be of some help to you. Perhaps you might like to take a look at *Machine Knitting Monthly* and *To and Fro*, our sister magazines, since both regularly feature patterns specifically for your machine and I am sure that you would enjoy reading them.

Kamalini Trentham

◀40 **FRONT**

Work as for back to *.

Shape Neck and Armhole

Push 83 [86, 90, 94, 98] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every alt row and, AT THE SAME TIME, dec 1 st at armhole edge of every row until 74 [77, 81, 85, 89] sts rem, then on every foll alt row until 44 [47, 51, 55, 59] sts rem. Cont to dec at neck edge only on every alt row from previous dec until 38 [41, 45, 49, 53] sts rem. K 40 [44, 44, 48, 48] rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

ARMHOLE BANDS

Join shoulder seams. With carriage at right and using MT-4/MT-4 and MY, cast on 152 [156, 156, 160, 160] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. K 22 rows. Transfer sts for st st. With P side facing, pick up sts around armhole edge and place on to Ns. Using MT + 2, K 1 row. Cast off.

RIGHT NECKBAND

With carriage at right and using MT-4/MT-4 and MY, cast on 102 [104, 104, 106, 106] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Inc 1 st at left edge of next 12 rows. Transfer sts for st st. With P side facing, pick up sts along right front edge and across half of back neck and place on to Ns. Using MT + 2, K 1 row. Cast off.

LEFT NECKBAND

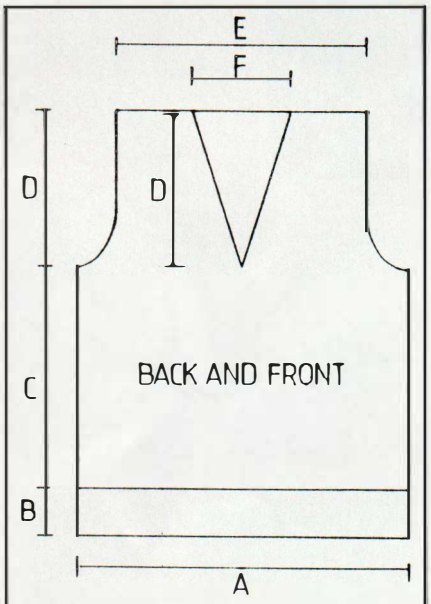
Work as for right neckband, reversing shaping by reading right edge for left edge and left front for right front.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join side and armhole band seams. Fold armhole bands in half to inside and catch down. Join neckband seams, making a neat mitre at centre front.



A = 55 [57, 60, 62.5, 65] cm
B = 7 cm
C = 36.5 cm
D = 25 [26, 26, 27.5, 27.5] cm
E = 41 [43, 46, 48.5, 51] cm
F = 16 cm

Pattern 6

SUMMER SHORTIE

A fashionable cropped top to show off that summer tan should be on the shopping list of everyone with the figure to wear one. Knit several of these in BSK's Craft Cascade 4 ply.

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge machines with a ribber.

MATERIALS
BSK Craft Cascade 4-ply Crepê.
(Yarn Guide No. 11.)
1 x 500g cone in Pink Ice (MY).
1 tube pink knit-in beads.

GARMENT WEIGHT
Finished garment in first size weighs 300g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- BSK Limited, Murdock Road, Bedford MK41 7LE.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 88 [93, 98, 103, 108] cm, 34½ [36½, 38½, 40½, 42½] in.
Length to shoulder 31.5 [33, 34, 35.5, 37] cm, 12½ [13, 13½, 14, 14½] in.
Sleeve seam 10 cm, 4 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
32 stitches and 44 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES
We used knit side of knitting as right side of garment.

BACK
With carriage at right and using MT-6/MT-6 and MY, cast on 144 [152, 160, 168, 176] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 12 rows. Transfer sts for st st. Set RC at 000. Using MT, K 2 rows. Knit in 1 bead on every 3rd N *. K 36 [42, 48, 54, 60] rows. RC shows 38 [44, 50, 56, 62].

Shape Armholes
Cast off 5 sts at beg of next 2 rows, 4 sts at beg of next 2 rows, 3 sts at beg of next 2 rows and 2 sts at beg of next 2 rows. Dec 1 st (1 st in) at each end of every alt row until 108 [116, 124, 132, 140] sts rem **. K 74 rows. RC shows 128 [134, 140, 146, 152].

Shape Shoulders
Cast off 6 [7, 7, 8, 8] sts at beg of next 4 rows and 5 [5, 7, 7, 9] sts at beg of foll 2 rows. Using WY, K a few rows over rem 74 [78, 82, 86, 90] sts and release from machine.

FRONT
Work as for back to **. K 8 rows.

Shape Neck
Using nylon cord, K 77 [81, 85, 89, 93] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of every row until 17 [19, 21, 23, 25] sts rem. K 52 [50, 48, 46, 44] rows.

Shape Shoulder
Cast off 6 [7, 7, 8, 8] sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [5, 7, 7, 9] sts. With carriage at right, unravel nylon cord over 46 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

SLEEVES
With carriage at right and using MT-6/MT-6 and MY, cast on 120 sts at centre in 1x1 rib. Work as for back from * to *. Shape sides by inc 1 st (3 sts in) at each end of next and every foll alt row until there are 152 sts. K 1 row. RC shows 34.

Shape Top
Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every alt row until 110 sts rem. Cast off 5 sts at beg of next 6 rows. Cast off rem 80 sts.

BACK NECKBAND
With carriage at right and using MT-6/MT-6 and MY, cast on 75 [79, 83, 87, 91] sts at centre in 1x1 rib with extra N at left. ** K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. * Set carriages to hold. Push Ns shown on diagram 1 to HP. Using MT-5/MT-5, K 4 rows. Set carriages to knit sts back to WP. K 2 rows. Rep from * once more. Transfer sts for st st. Using MT, K 1 row **. With P side facing, pick up 75 [79, 83, 87, 91] sts across back neck and place on to Ns. K 1 row. Cast off.

FRONT NECKBAND
With carriage at right and using MT-6/MT-6 and MY, cast on 137 [141, 145, 149, 153] sts at centre in 1x1 rib with extra N at left. Work as for back neckband from ** to **. With P side facing, pick up 137 [141, 145, 149, 153] sts around neck edge and place on to Ns. K 1 row. Cast off.

PRESSING
With wrong side facing, pin out all pieces to measurements given. Steam carefully, do not press.

MAKING UP
Join shoulder and neckband seam. Join side and sleeve seams. Set in sleeves, easing in slightly.

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Cap, KANGOL. Shorts, G.U.S. Belt, OTTO GLANZ.

Machine works

PATTERNING

In the second part of her new series, Ann Kite shows you how to shape your knitting when patterning and how to punch out your own cards.

For the next part of this exercise in mastering your machine, we do need the carriage in place, but with no knitting on it and without the sinker plate. So if your carriage is still off, replace it and memorise the card.

Now move 50 needles to the holding position. Leave the holding levers in the knitting position. Pass the carriage across and watch the movement of the needles. In the area where the needles were in holding position, they move back to the working position, but in one wave. Selection doesn't take place since the needle butt passed into the carriage right at the front, without passing the 'copy' memory drum. You get the same effect from the upper working position. This means that you can only pattern knit from working position. So, after unravelling, or when beginning the second side of a neck, the needles must be returned to working position, using a transfer tool, before starting to knit.

Which brings us to the question of matching the pattern at the neck when knitting a patterned garment. This bothers many new knitters and makes them apprehensive. In fact, it's very easy. Pattern knitting on modern machines, either punchcard or electronic, is, I think, easy. Once you know what the routine is and how to handle your machine, it does the work for you.

To match the pattern at the neck the routine to follow is:

1. When dividing for the neck, note the row number on the card.

2. After knitting the first side of the neck, return the card to the row noted and lock it.

3. With the needles for the second side of the neck still in the holding position and with the carriage still set to hold, pass the carriage past the punchcard and across the knitting, so that the carriage finishes on the outside edge of the knitting. For example, if you're about to knit the left side of the neck, you want the carriage to be at the left.

Many knitters believe that when they knit the second half of a pattern row (which is what the first row on the second side of the neck is) they must knit it in the same direction as they did the first side. That is, if, when they divided for the neck, the carriage was at the right and the right side of the neck was knitted first, then many knitters believe that, to start to knit the second side, the carriage must be at the right.

In fact, however, except for directional patterns such as lace, or when using the double length switch, you can start from the opposite side (in the example given above, the left side). We saw in part one of this article that the pattern falls in 24-stitch blocks across the needlebed, so that whether you knit the pattern from right or left makes no difference - except when using the lace carriage, where stitches are designed to be transferred in a particular direction. I find it easier to start with the carriage at the outside edge of the needlebed, especially for a round neck, where there are needles in holding position in the centre of the machine during the entire time you're knitting the neck.

4. Return the needles for the second side of the neck to the working (B) position using a transfer tool.

5. Release the punchcard.

6. Knit the second side of the neck.

The only other point to watch when knitting the neckline is to make sure that both memory drums clear the punchcard on every row. If you stop short by only one column on the punchcard, one stitch in every 24 on the next row may be wrong.

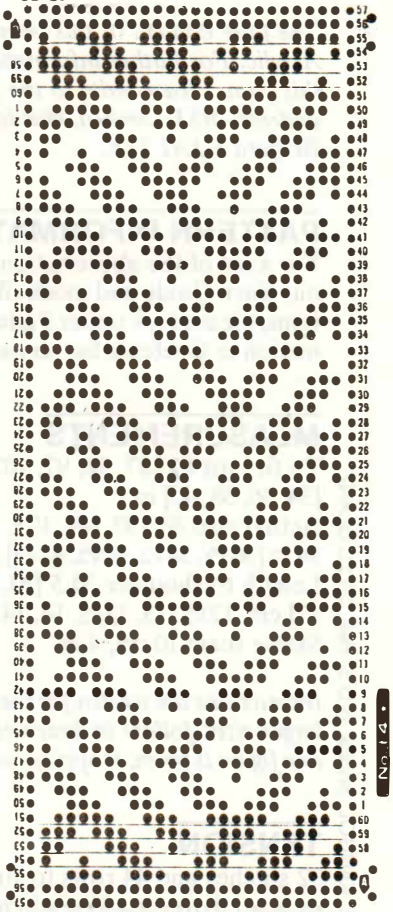
Finally, let's look at the punchcard in more detail (Figure 1).

A punchcard starts and finishes with two totally punched rows. When the card is joined, these rows overlap the first and last two rows of the pattern and the pattern can show through the punched rows.

The first row of the pattern is punched on the first row immediately above the lower pair of fully punched rows. Look at the row numbers on the card. The figure '1' appears some rows above the first pattern row. When the card is in the card reader, the row being read is down inside the reader. The figure '1' is showing on the card reader when the first row of the pattern is being read.

You can mark a card, to show you where to change colour for example. Find the pattern row you want to make the change on and count up the same number of rows as you do from the first row of the pattern to the figure '1' on the card; then mark the row. I know that seems an odd way to put it, but if I give you the number of rows to count up, you have to remember it or look up this article when you

Use your pre-printed cards to remind you how to punch your own cards.



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want to mark a row. If you can remember that it is the same number of rows as when counting from the first pattern row to the figure '1', then all you need to do is count!

However, take care! Many knitters know and say 'the pattern is five rows down inside the reader'. They then fail to notice that, since there are five rows inside the reader, the figure '1' appears against the sixth row of the pattern.

When punching a card for yourself you have to punch enough repeats to enable the card to be joined.

Silver's blank cards have guide holes on the margins of the card. These indicate where the card can be punched for the card clips. They also indicate the minimum length of the card. If you find it difficult to know which hole to punch for the card clips, look at your pre-punched cards. See how the holes for the clips relate to the last row of the pattern and the two fully punched rows.

The edge of the card alongside the holes also has to be trimmed to allow the clips to be used. Again, refer to your pre-punched cards for guidance.

Finally, don't forget to punch out two complete rows after the finish of the pattern and trim off the excess card.

Until next time, happy knitting.

Ann Kite

FOOTNOTE: Ann Kite's Open Learning Video Course No.2, **'Punchcard Knitting and the Charting Device'** covers most of the points in this article and many more besides.

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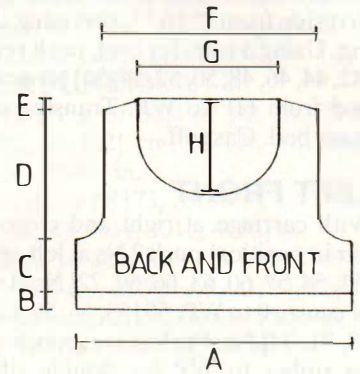
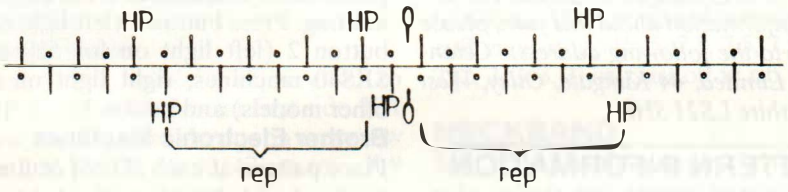
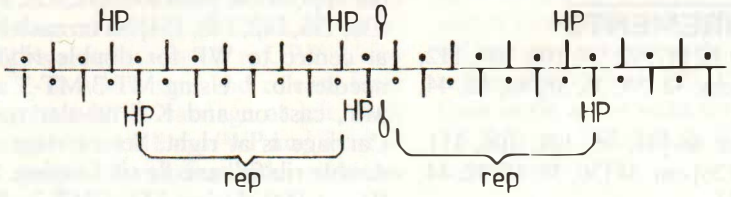


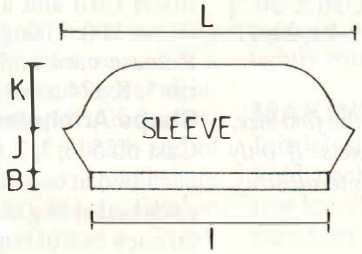
BACK NECKBAND
needle diagram



FRONT NECKBAND
needle diagram



A = 45 [47.5, 50, 52.5, 55] cm
B = 2.5 cm
C = 8.5 [10, 11, 12.5, 14] cm
D = 20.5 cm
E = 1.5 cm
F = 33.5 [36, 38.5, 41, 43.5] cm
G = 23 [24, 25.5, 26.5, 28] cm
H = 16.5 cm
I = 37.5 cm
J = 7.5 cm
K = 10.5 cm
L = 47.5 cm



Pattern 7

RIBBERS TO THE READY

Create this lovely lightweight tuck rib waistcoat in Celandine Sienna, ready to pack into your holiday suitcase. Wear it over a floaty blouse for summer evening elegance or on its own for a casual daytime look.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Sienna.
(Yarn Guide No. 7.)
1 x 250g cone in Peach (MY).
5 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 155g.

The fibre content of this yarn is 50% Silk, 30% Cotton, 20% Acrylic. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102, 107, 112, 117, 122] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48] in.
Actual size 86 [91, 96, 101, 106, 111, 116, 121, 126] cm, 34 [36, 38, 40, 42, 44, 46, 48, 50] in.
Length to shoulder 52.5 [53.5, 53.5, 54.5, 54.5, 54.5, 55.5, 55.5, 56.5, 56.5] cm, 20½ [21, 21, 21½, 21½, 22, 22, 22½, 22½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches (on each bed) and 50 rows to 10 cm, 4 in measured over punch tuck rib (tension dial approximately 4/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
Because of the silk content in this yarn, it is advisable to make sure you have an adequate number of weights and use the close-knit bar throughout.

Silver Reed Electronic Machines

Place needle 1 cam at centre 0 and point cams 1 needle in from edge of knitting. Press button 1 (left light on), button 2 (left light on for 580 and SK840 machines, right light on for other models) and button 3.

Brother Electronic Machines

Place pattern at each side of centre 0. Set for double length pattern.

BACK

With carriage at right and close-knit bar in position, push 106 [112, 118, 124, 130, 136, 142, 148, 154] Ns on each bed at centre to WP for double rib/full needle rib. * Using MT-3/MT-3 and MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Set RC at 000. Using MT-2/MT-2, K 8 rows. Using MT-3/MT-3, K 2 rows. Insert card and lock on first row. Set RC at 000. Using MT/MT, K 2 rows. Release card and cont in punch tuck rib *. K 124 rows. RC shows 126.

Shape Armholes

Cast off 5 [5, 7, 7, 8, 8, 10, 10, 11] sts on each bed at beg of next 2 rows, 3 sts on each bed at beg of next 4 rows and 2 sts on each bed at beg of next 4 rows. Dec 1 st on each bed at each end of next and foll alt row. 72 [78, 80, 86, 90, 96, 98, 104, 108] sts on each bed. K 97 [103, 103, 107, 107, 113, 113, 119, 119] rows.

Shape Neck

Note patt row on card. Push 46 [50, 52, 56, 59, 63, 65, 69, 72] Ns on each bed at left to HP and cont on rem sts for first side. K 2 rows. ** Push 3 Ns on each bed at neck edge to HP, K 2 rows. Push 2 Ns on each bed at neck edge to HP on next and foll alt row, K 1 row. Push 1 N on each bed at neck edge to HP on next and foll 2 alt rows. 16 [18, 18, 20, 21, 23, 23, 25, 26] sts on each bed. K 1 row. Transfer rem sts for st st. Using WY, K a few rows and release from machine **. With carriage at right and using a transfer tool, push 26 [28, 28, 30, 31, 33, 33, 35, 36] Ns on each bed at left from HP to WP. Lock card on number previously noted. Take carriage across twice without knitting. Release card and cont in punch tuck rib. K 1 row. Finish to correspond with first side from ** to **, reversing shaping. Using a transfer tool, push rem 40 [42, 44, 46, 48, 50, 52, 54, 56] Ns on each bed from HP to WP. Transfer sts to main bed. Cast off.

LEFT FRONT

With carriage at right and close-knit bar in position, push 2 Ns at left and 48 [51, 54, 57, 60, 63, 66, 69, 72] Ns at right of centre 0 to WP. 50 [53, 56, 59, 62, 65, 68, 71, 74] Ns. Push corresponding Ns on ribber to WP for double rib/full needle rib. Work as for back from * to *. ** K 114 rows. RC shows 116. K 1 row extra for right front. Place marker at left edge.

Shape Front edge

Dec 1 st on each bed at left edge of next and foll 8th [8th, 7th, 7th, 7th, 7th, 6th, 6th, 6th] row. K 1 [1, 2, 2, 2, 2, 3, 3, 3] rows.

Shape Armhole

Cont to dec at front edge on every 8th [8th, 7th, 7th, 7th, 7th, 6th, 6th, 6th] row from previous dec and, AT THE SAME TIME, cast off 5 [5, 7, 7, 8, 8, 10, 10, 11] sts on each bed at beg of next row, K 1 row. Cast off 3 sts on each bed

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Jewellery, ACCESSORIZE. Trousers, RICHARDS.

at beg of next and foll alt row, K 1 row. Cast off 2 sts on each bed at beg of next and foll alt row, K 1 row. Dec 1 st on each bed at beg of next and foll alt row. 30 [33, 33, 36, 38, 41, 42, 45, 47] sts on each bed. Cont to dec at front edge only on every 8th [8th, 7th, 7th, 7th, 7th, 6th, 6th, 6th] row from previous dec until 16 [18, 18, 20, 21, 23, 23, 25, 26] sts rem on each bed. K 5 [3, 13, 10, 3, 2, 17, 17, 11] rows. Transfer sts for st st. Using WY, K a few rows and release from machine **.

RIGHT FRONT

With carriage at right and close-knit bar in position, push 48 [51, 54, 57, 60, 63, 66, 69, 72] Ns at left and 2 Ns at right of centre 0 to WP. 50 [53, 56, 59, 62, 65, 68, 71, 74] Ns. Push corresponding Ns on ribber to WP for double rib/full needle rib. Work as for back from * to *. Work as for left front from ** to **, reversing shapings by noting alteration in number of rows worked and reading right for left.

BUTTONHOLE BAND

Push 134 [137, 137, 140, 140, 143, 143, 146, 146] Ns to WP. With right side facing, pick up 66 sts along right front edge up to marker and 68 [71, 71, 74, 74, 77, 77, 80, 80] sts up to shoulder and place on to Ns. * Set RC at 000. Using MT + 1 and MY, K 1 row. Using MT, K 9 rows. Counting from right edge, make buttonholes over Ns, 4, 5, 6; 19, 20, 21; 34, 35, 36; 49, 50, 51; 64, 65 and 66. K 9 rows. Using MT + 2, K 1 row. Using MT, K 9 rows. Make buttonholes over same Ns as before. K 9 rows. Using MT + 1, K 1 row. Using WY, K a few rows and release work from the machine *.

BUTTON BAND

Work as for buttonhole band reading left front for right front and omitting buttonholes.

BACK NECKBAND

Push 44 [46, 48, 50, 52, 54, 56, 58, 60] Ns to WP. With right side facing, pick up 44 [46, 48, 50, 52, 54, 56, 58, 60] sts around back neck and place on to Ns. Work as for buttonhole band from * to *, omitting buttonholes.

ARMHOLE BANDS

Join shoulder and band seams. Push 166 [170, 174, 178, 180, 184, 188, 192, 194] Ns to WP. With right side facing, pick up 166 [170, 174, 178, 180, 184, 188, 192, 194] sts around armhole edge and place on to Ns. Set RC at 000. Using MT and MY, K 8 rows. Using MT-1, K 3 rows. Using MT + 2, K 1 row. Using MT-1, K 3 rows. Using MT, K 8 rows. Using WY, K a few rows and release from machine.

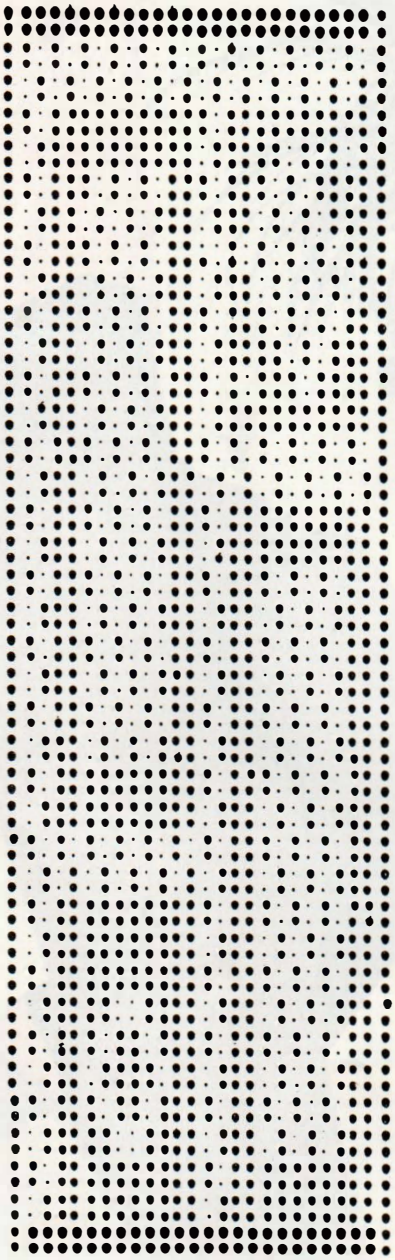
PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully.

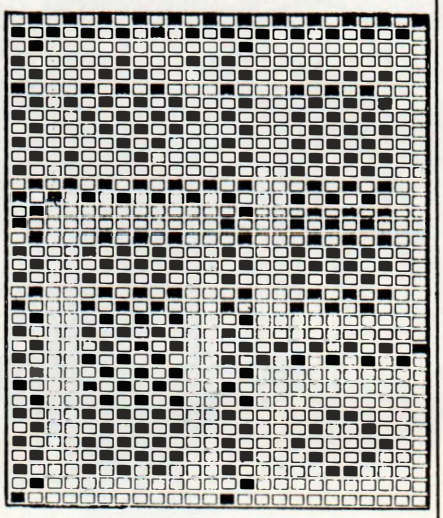
MAKING UP

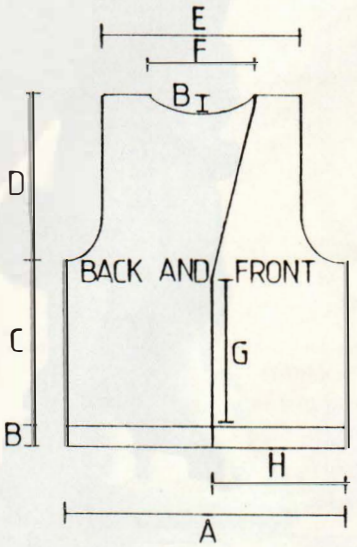
Join side and armhole band seams. Fold bands in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond.

PUNCHCARD CHART



ELECTRONIC CHART





A = 44[46.5,49,51.5,54,56.5,59,61.5,64]cm
B = 2.5cm
C = 25cm
D = 25[26,26,27,27,28,28,29,29]cm
E = 30[32.5,33,35.5,37.5,40,40.5,43,45]cm
F = 16.5[17.5,18,19,20,20.5,21.5,22.5,23]cm
G = 23cm
H = 20.5[22,23,24.5,25.5,27,28,29.5,30.5]cm

Club speakers

ANGIE GIBBONS

- 26 Cripps House, Henderson Road, Broadfields, Crawley, West Sussex RH11 9HY. Tel: 0293-523805
- **Subject**
- Creative lecture by qualified designer covering design research, inspirations, colour theory and yarn usage. Detailed design techniques as given in Swatch Spot articles in Modern Machine Knitting. Garments from children to adults shown. Workshops can be arranged.
- **Travel**
- Any distance considered.

ANN BROWN

- Posh Frocks, 35 The Links, Whitehill, Bordon, Hampshire GU35 9HB. Tel: 0420 -474904
- **Subject**
- All aspects of design from techniques to pressing, including slide show, also Passap/Pfaff.
- **Travel**
- Clubs - 100 miles. Workshops and Hands On, any distance.

ANN DURKAN

- Michaelmas Cottage, Twineham, West Sussex RH17 5NN. Tel: 0444-881556
- **Subject**
- Lively choice by qualified designer, concentrating on creativity, garment design and imaginative use of colour and texture. Emphasis on Elegance made Easy. Plenty of sample garments to try on and have fun with. Workshops also arranged.
- **Travel**
- No restrictions.

ANN ROSS

- Ann's Yarns, Unit 30, Fourth Avenue, Bluebridge Industrial Estate, Halstead, Essex CO9 2SY. Tel: 0787-476540
- **Subject**
- Any subject on the Japanese machines. Yarns and books available.
- **Travel**
- 60-mile radius. Further by arrangement.

ANNE KENT

- 23 Springfield, East Grinstead, West Sussex RH19 2RT. Tel: 0342-313562
- **Subject**
- Informative talks; Sideways sweaters to your size; Size right; Punchcard designing; Pockets galore.
- **Travel**
- Reasonable distance from East Grinstead.

ANNE WARWICK

- The Knitting Studio, 3 Frobisher Close, Hinckley, Leicestershire LE10 1UP. Tel: 0455-636409 after 6pm
- **Subject**
- Knitting with Oiled Yarns, Cashmere, Lambswool/Angora, Shetland, etc. Successful knitting in luxury oiled yarns.Talk and demonstration with samples, swatches and garment-scovering yarn counts, tensions, scouring, finishing, care for garments.
- **Travel**
- 50-mile radius, further by arrangement.

CHRISTELLE MARKS-JEFFERY

- Christelle Creations, Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. Tel: 0903-743147
- **Subject**
- Designing and adorning marvellous mohair. Easy appliques and garment decorations for all knitwear, fashionwear and even home decor. Club visits, workshops, day courses and mail order available.
- **Travel**
- Any distance considered.

JANET LEECH

- The Craft Co., Church Villa, Cwmdu, Powys NP8 1RU. Tel: 0874-730820.
- **Subject**
- Garment decoration for knitwear using fabric dyes, glues, foils and many more techniques. Club visits, workshops and day courses.
- **Travel**
- No restriction.

JANET ROELANDTS

- 24 Church Lane, Husbands Bosworth, Lutterworth, Leicestershire LE17 6LS. Tel: 0858-880286.
- **Subject**
- Dyeing wool with natural dyes. Mordanting techniques. How to get the colour you want. Suitable yarns to use.
- **Travel**
- 50 mile radius. Further by arrangement.

JENNY ROSE

- 12 Bercta Road, London SE9 3TZ. Tel: 081-859 2745
- **Subject**
- Knitting with mohair; Punchcard design; Surface decoration; Yokes galore; Ribber workshop. Send SAE for further details.
- **Travel**
- No restriction.

JOHN BLAKEMAN

- 25 Englesea Avenue, Weston Coyney, Stoke-on-Trent, Staffordshire ST3 5HL. Tel: 0782-313077.
- **Subject**
- Ex-Brother supervisor. Basic and advanced knitting techniques - Japanese machines. Programming - all Brother electronics. Using colour changers and accessories. Speciality - Jacquard and ribber techniques. Club visits, courses and workshops.
- **Travel**
- No restriction.

KAREN DIESNER

- 53 Avondale Road, Edgeley, Stockport, Cheshire SK3 9NY. Tel: 061-480 5381.
- **Subject**
- Singer double bed electronic 55▶

Pattern 8

SILVER REED INTERNATIONAL COLLECTION

This elegant sweater for our chunky knitters is one of the very special designs brought to you from the Silver Reed International Collection.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed 9 mm chunky machines with a ribber. If you don't have a ribber, work ribs in mock rib or knit by hand or use latch tool method.

MATERIALS

The original yarn used is not available in this country, but we suggest your own choice of **Extra Thick Chunky** yarn.
(Yarn Guide No. 19.)
Approximately 450 [500, 550]g in Pink (MY).

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 102 [112, 122] cm, 40 [44, 48] in.
Length to shoulder 56 [57.5, 59] cm, 22 [22½, 23] in.
Sleeve seam 44 [45.5, 47] cm, 17½ [18, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets.
If only one figure is given, it applies to all sizes.

TENSION

12 stitches and 17 rows to 10 cm, 4 in measured over pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment, except for collar.

LEFT BACK

Push 58 [60, 62] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MY, cont in patt from chart 1 (starting from left edge). K 13 rows. Inc 1 st at beg of next and foll alt row. 60 [62, 64] sts. K 24 [28, 32] rows. RC shows 40 [44, 48].

Shape Side and Sleeve

Cast off 12 sts at beg of next row. Dec 1 st at left edge of every alt row until 25 [24, 23] sts rem, then on every foll 3rd row until 20 sts rem. K 2 rows. RC shows 104 [111, 118]. Using WY, K a few rows in st st and release from machine.

LEFT BACK

Work as for right back, reversing shapings by reading right for left and chart 2 instead of chart 1.

RIGHT FRONT

Push 48 [50, 52] Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, cont in patt from chart 2 (starting from right edge). K 4 rows. Inc 1 st at left edge of next and foll 2 alt rows. Inc 1 st at left edge of next 3 rows. K 1 row. Cast on 2 sts at beg of next row, K 1 row. Cast on 4 sts at beg of next row. 60 [62, 64] sts. K 24 [28, 32] rows. RC shows 40 [44, 48].

Shape Side and Sleeve

Cast off 12 sts at beg of next row. Dec 1 st at right edge of every alt row until 25 [24, 23] sts rem, then on every foll 3rd row until 20 sts rem. K 2 rows. RC shows 104 [111, 118]. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

Work as for right front, reversing shapings by reading left for right and right for left and chart 1 instead of chart 2.

BACK CABLE PANEL

Push 13 Ns to WP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MY, cont in cable patt from chart 3 *. K 82 [85, 88] rows. Cast off.

FRONT CABLE PANEL

Work as for back cable panel to *. K 68 [71, 74] rows. Cast off.

TO JOIN RIGHT BACK TO BACK CABLE PANEL

Push 58 [60, 62] Ns to WP. With K side of back cable panel facing (WY at right), pick up 58 [60, 62] sts and place on to Ns. Push Ns to HP (sts behind latches). With P side of right back facing, replace 58 [60, 62] sts on to same Ns (in front of latches). Pull Ns back to K side by hand. Using MY, cast off by backstitch method.

TO JOIN LEFT BACK TO BACK CABLE PANEL

Work as for right back to back cable panel, reading left for right.

TO JOIN RIGHT FRONT TO FRONT CABLE PANEL

Push 48 [50, 52] Ns to WP. With K side of front cable panel facing (WY at left), pick up 48 [50, 52] sts and place on to Ns. Push Ns to HP (sts behind latches). With P side of right front facing, replace 48 [50, 52] sts on to same Ns (in front of latches). Pull Ns back to K sts by hand. Using MY, cast off by backstitch method.

TO JOIN LEFT FRONT TO FRONT CABLE PANEL

Work as for right front to front cable panel, reading right for left and left for right.

WELTS

With carriage at right and using MY, cast on 62 [70, 78] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 14 rows. Transfer sts for st st. With P side facing, pick up 62 [70, 78] sts from lower edge and place on to Ns. Unravel WY. Using MT + 2, K 1 row. Cast off.

CUFFS

Join shoulder and upper sleeve seams. With carriage at right and using MY, 54▶

◀53

cast on 30 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 12 rows. Transfer sts for st st.

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Unravel WY. Using MT +2, K 1 row. Cast off.

COLLAR

Using MY, cast on 78 sts by hand. Set RC at 000. Using MT-1, K 18 rows. Using MT, K 18 rows. Using MT + 1, K 16 rows. Cast off by backstitch method.

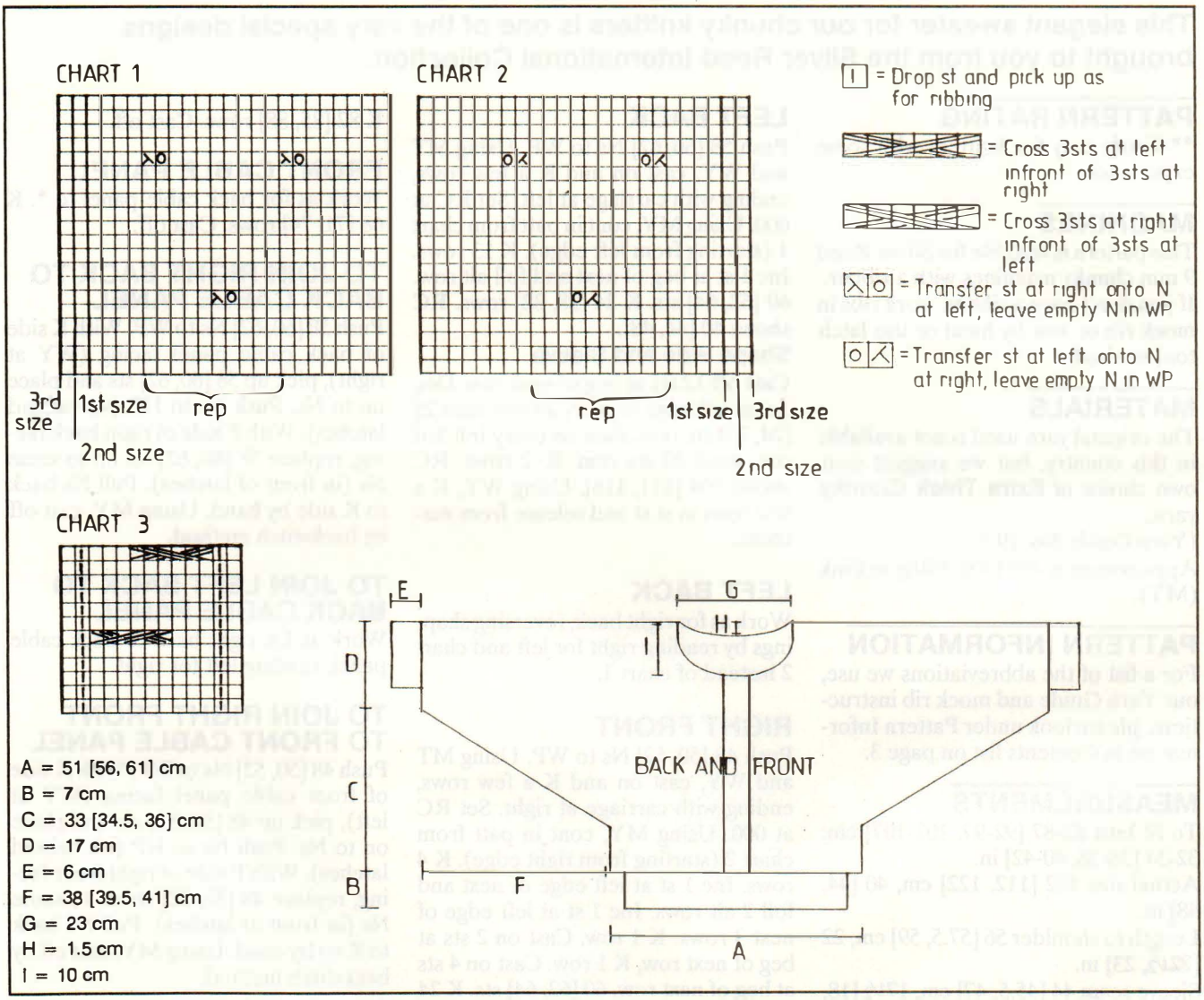
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join side, sleeve and collar seam, reversing last 25 cm, 10 in of collar for turn-back.

Sew collar into position.



Competition results

COMPETITION RESULTS

Machine knitters were aptly described in our February competition as 'Dyed in the Wool'.

Our congratulations go to Mrs M. Chamberlain of Nairn, Mrs M. Smith of Wallasey, Mrs Gwenneth Swindells of Saltney, Mrs G.A. Shakesheave of Walsall and Mrs B. Birch of Birmingham, who will be able to see their work much clearer now, thanks to the Daylight Magnifying Lamps which they have all won.

Club speakers

machines. Single and double bed techniques, including lace, Jacquard, cut and sew and the colour changer. Demonstration of the system 9000 and 624. Workshops arranged with pleasure.
- **Travel**
- North West England. Further by arrangement.

PAM TURBETT
- 17 Forest Rise, Liss Forest, Liss, Hampshire GU33 7AU. Tel: 0730-893654
- **Subject**
- Cut and sew, i.e., dressmaking with fabrics made on your machines.
- **Travel**
- No restriction.

PEGGY LA RIVIERE
- 67 Bartholomew Road, London NW5 2AH. Tel: 071-267 2712
- **Subject**
- The blocking cloth and finishing; demonstrations of stitched applique on knitwear; a good way of using up tension swatches. Original winter coats.
- **Travel**
- Up to two hours from London, further by arrangement.

RITA RUBERY
- 18 Forest Close, Streetley, Sutton Coldfield, West Midlands B74 2JZ. Tel: 021-353 9623
- **Subject**
- Talk called 'Made to Measure' Knitwear with 28 garments, illustrations, books and patterns.
- **Travel**
- Any distance considered.

ROZ KELLETT
- 68 St Aubins Avenue, Bitterne, Southampton, Hampshire SO2 8NW. Tel: 0703-446389
- **Subject**
- Take the tension out of knitting. A designer shares her secrets and enthusiasm for the craft we all love.
- **Travel**
- South of England, elsewhere by request.

RUTH COX
- Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU. Tel: 0582-605808
- **Subject**
- No ugly ducklings. Bears, babies and beautiful dolls. Hints and tips on how to make machine knitted toys successfully.
- **Travel**
- 50-mile radius, further by arrangement.

SYBIL WHISTON
- 27 Foot Wood Crescent, Rochdale, Lancashire OL12 6PB. Tel: 0706-33667.
- **Subject**
- Making fabrics with your machine. A decade of machine knitting. The history of knitting and the influences of people, places and things. Other themes on request.
- **Travel**
- Reasonable distance from Rochdale.

SYLVIA WYNN
- Forge Craft Creations, The Old Smithy, Pirton, Nr Worcester WR8 9EJ. Tel: 0905-820482.
- **Subject**
- Swiss darning. Talk, demonstration and workshops. Sylvia demonstrates her technique on Swiss darning and how to achieve the professional finish.
- **Travel**
- Any reasonable distance.

TERRY ARMITSTEAD & JANE HUNTINGFORD
- c/o 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. Tel: 0243-826125
- **Subject**
- Combined talks. TALK 1: Intarsia motifs, technique books, garment patterns and geometric designs for punchcard and electronic machines. TALK 2: 'Inspirational Variations'. How to get more out of your punchcard and electronic designs, plus all the latest of our products.
- **Travel**
- No restriction.

VALERIE MEECHAM
- White Gates, Dowlish Wake, Ilminster, Somerset TA19 0NZ. Tel: 04605-4670
- **Subject**
- Single and double bed work on Japanese and Swiss machines; 14 subjects; New techniques; Talks and Demonstrations.
- **Travel**
- 90-mile radius of Ilminster.

WENDY ENGLISH
- 1 Brooke Avenue, Boldon Colliery, Tyne & Wear NE35 9ED. Tel: 091-537 4338.
- **Subject**
- Brother Electronic. Basic to advanced techniques; ribber; single and double bed colour changer; decorative hems and ribs; overcoming patterning width to create large motifs automatically; history of machine knitting.
- **Travel**
- 50-mile radius, further by arrangement.

YVONNE KNAPMAN
- Jacpacs, 19 South Road, Portishead, Bristol, Avon BS20 9DU. Tel: 0275-842677.
- **Subject**
- Double Jacquard knitting, an informative talk and demonstration on all aspects of double Jacquard knitting, using the double bed colour changer or the Jac-Card, covering design and punchcard conversion. Workshop days by arrangement.
- **Travel**
- Within 100 miles of Bristol.

Pattern 9

PERFECT PASTELS

A perfect cardigan to top the party frock - designed by Fran Francis. Knit this pretty pink cardigan for your favourite little girl, using one of the standard cards from the Lace set.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a lace carriage and a ribber. For other models we suggest you substitute a similar lace pattern recommended for your machine.

MATERIALS

Forsell 4-ply Pure New Wool.
(Yarn Guide No. 11.)
1 x 500g cone in Soft Pink (MY).
4 [4, 5, 5, 6, 6] buttons.

GARMENT WEIGHT

Finished garment in second size weighs 145g.

The fibre content of this yarn is 100% Pure New Wool. For further information, please write to:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71, 76] cm, 20 [22, 24, 26, 28, 30] in.
Actual size 65 [70, 76, 81, 86, 92] cm, 25½ [27½, 30, 32, 34, 36] in.
Length to shoulder 29 [32.5, 36.5, 40.5, 44.5, 49] cm, 11½ [13, 14½, 16, 17½, 19] in.
Sleeve seam 21.5 [25, 29, 33, 37, 40.5] cm, 8½ [10, 11½, 13, 14½, 16] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 38 rows to 10 cm, 4 in measured over lace pattern (tension dial approximately 7).

KNITTING NOTES

We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
We used Silver Reed card L-2 from the basic punchcard set for this pattern and reproduce it courtesy of Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

Silver Reed Electronic Machines

Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models).

BACK

With carriage at right and using MY, cast on 84 [90, 98, 104, 110, 118] sts at centre in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in plain lace patt *. K 92 [106, 120, 136, 150, 168] rows. RC shows 94 [108, 122, 138, 152, 170]. Place marker between sts 17 and 18 [18 and 19, 18 and 19, 19 and 20, 19 and 20, 20 and 21] at left and right of centre 0. Cast off.

RIGHT FRONT

With carriage at right and using MY, cast on 42 [45, 49, 52, 55, 59] sts at right of centre 0 in 1x1 rib. Work as for back from * to *. ** K 38 [48, 58, 68, 78, 88] rows. RC shows 40 [50, 60, 70, 80, 90].

Shape Front Edge

Dec 1 st at left edge of next and every foll 3rd [3rd, 3rd, 3rd, 3rd, 4th] row until 25 [27, 31, 33, 36, 39] sts rem. K 5 [6, 10, 13, 17, 3] rows. RC shows 94 [108, 122, 138, 152, 170]. Cast off **.

LEFT FRONT

With carriage at right and using MY, cast on 42 [45, 49, 52, 55, 59] sts at left of centre 0 in 1x1 rib. Work as for back from * to *. Work as for right front from ** to **, reversing shapings by reading right for left.

SLEEVES

With carriage at right and using MY, cast on 50 [54, 54, 56, 56, 58] sts at centre in 1x1 rib. Work as for back from * to *. Shape sides by inc 1 st at each end of next and every foll 4th [4th, 5th, 5th, 6th, 6th] row until there are 80 [88, 88, 96, 96, 104] sts. K 7 [11, 11, 12, 7, 3] rows. RC shows 66 [78, 94, 110, 124, 138]. Cast off.

FRONT BORDER

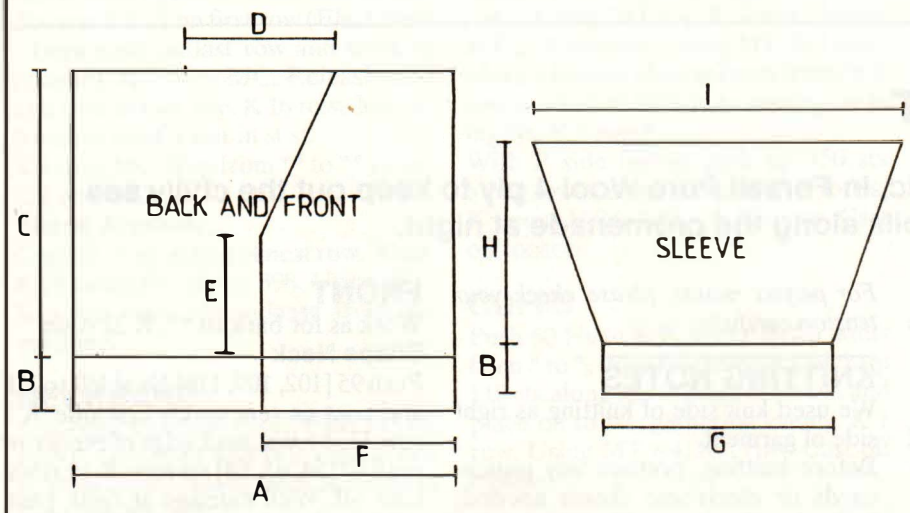
With carriage at right, push 10 Ns on each bed to WP for double rib/full needle rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting. Set RC at 000. Using MT-4/MT-4, K 6 [6, 7, 5, 5, 7] rows.
* Make a double eyelet buttonhole over centre 2 Ns on each bed. K 23 [27, 23, 27, 24, 26] rows. Rep from * 2 [2, 3, 3, 4, 4] times more. Make another buttonhole over same Ns as before.
K until long enough to go along right front edge, across back of neck and along left front edge when slightly stretched. Transfer sts to main bed. Using MT, K 1 row. Cast off with a latch tool.

PRESSING

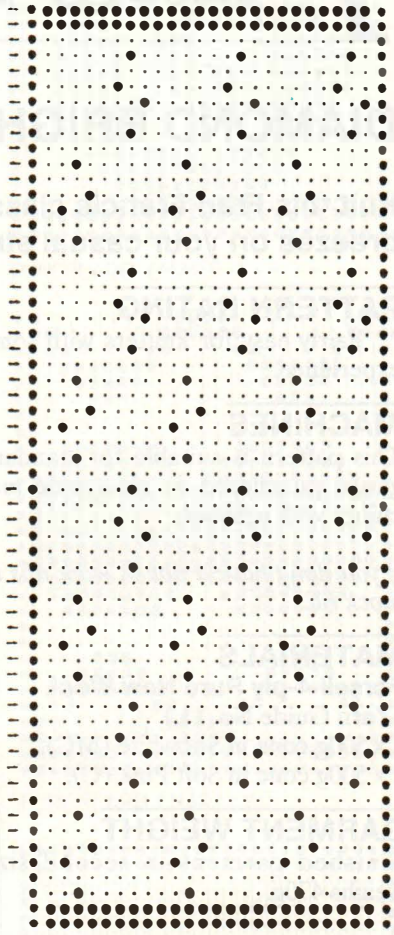
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Sew front border into position. Sew on buttons to correspond with buttonholes.

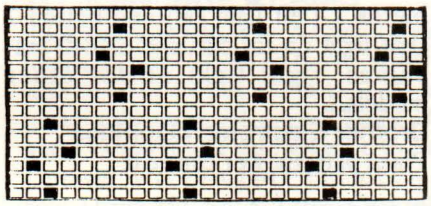


PUNCHCARD CHART



A = 33.5 [36, 39, 41.5, 44, 47] cm
B = 4.5 cm
C = 24.5 [28, 32, 36, 40, 44.5] cm
D = 13.5 [14, 14, 15, 15, 16] cm
E = 10.5 [13, 15.5, 18.5, 21, 23.5] cm
F = 16.5 [18, 19.5, 20.5, 22, 23.5] cm
G = 20 [21.5, 21.5, 22, 22, 23] cm.
H = 17 [20.5, 24.5, 28.5, 32.5, 36] cm
I = 32 [35, 35, 38, 38, 41.5] cm

ELECTRONIC CHART



Pattern 10

DIAMOND BRIGHT

Knit this Fran Francis classic, in Forsell Pure Wool 4 ply to keep out the chilly sea breezes on your casual strolls along the promenade at night.

PATTERN RATING
** Fairly easy for knitters with some experience.

MACHINES
This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS
Forsell 4-ply Pure New Wool.
(Yarn Guide No. 11.)
1 x 500g cone in Snowhite (MC).
1 x 500g cone in Soft Pink (C).

GARMENT WEIGHT
Finished garment in second size weighs 470g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T. Forsell & Son Ltd., Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION
For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 3.

MEASUREMENTS
To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.
Actual size 110 [120, 130, 140] cm, 43½ [47½, 51, 55] in.
Length to shoulder 67.5 cm, 26½ in.
Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION
28 stitches and 38 rows to 10 cm, 4 in measured over stocking stitch and Fair Isle (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES
We used knit side of knitting as right side of garment.
Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

Silver Reed Electronic Machines
Place needle 1 cam between Ns 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for other models.).

Brother Electronic Machines
Place pattern over centre 0.

BACK
With carriage at right and using MC, cast on 156 [170, 184, 198] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 40 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Using MT, cont in stripe and Fair Isle patt as follows:- * K 4 rows MC, 2 rows C, 2 rows MC, 2 rows C, 2 rows MC, 2 rows C and 4 rows MC. Release card and cont in Fair Isle. With MC in feeder 1/A and C in feeder 2/B, K 21 rows. Lock card on first row. Cont in st st. Rep from * 3 times more. K 4 rows MC, 2 rows C, 2 rows MC, 2 rows C, 2 rows MC and 2 rows C. RC shows 170. Cont in MC **. K 46 rows.

Shape Neck
push 99 [106, 113, 120] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next and foll 4 alt rows. Cast off rem 47 [54, 61, 68] sts. With carriage at right, push 42 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

FRONT
Work as for back to **. K 22 rows.

Shape Neck
Push 95 [102, 109, 116] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of every row until 47 [54, 61, 68] sts rem. K 19 rows. Cast off. With carriage at right, push 34 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SLEEVES
With carriage at right and using MC, cast on 74 sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll 3rd row until there are 84 sts, then on every foll 4th row until there are 152 sts. K 1 row. RC shows 150. Cast off.

NECKBAND
Join right shoulder seam. Push 160 Ns to WP. With K side facing, pick up 160 sts around neck edge and place on to Ns. Unravel WY. Set RC at 000. Using MT, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 26 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP
Join left shoulder and neckband seam. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

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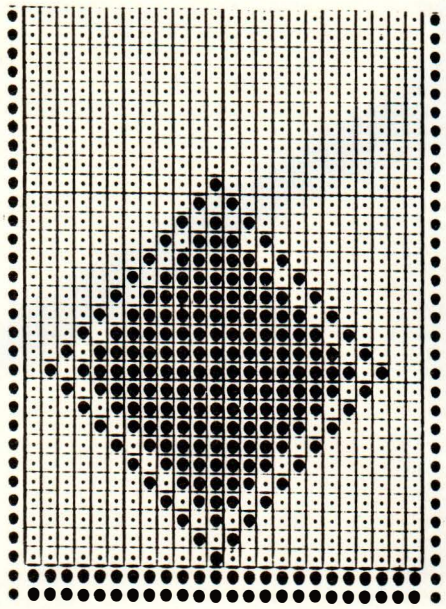
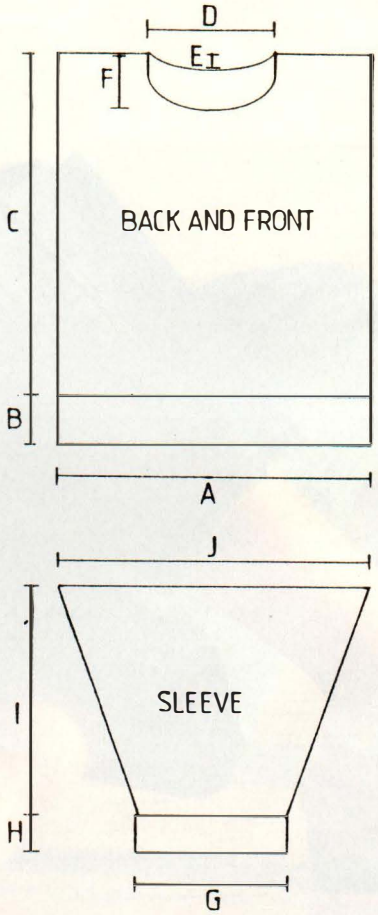
PUNCHCARD CHART





A = 55.5 [60.5, 65.5, 70.5] cm
B = 8.5 cm
C = 59 cm
D = 22 cm
E = 2.5 cm
F = 9 cm
G = 26 cm
H = 6.5 cm
I = 39 cm
J = 54 cm

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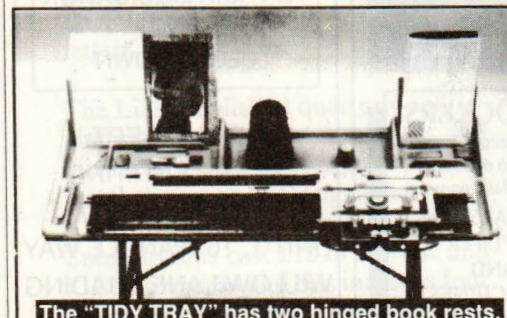

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FOR SALE

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Trade enquiries, please phone Brenda Hughes on 0672 516749

Competition

BRUSH UP YOUR BASICS VIDEO

We have videos worth £270 from the Ben Ghlas Machine Knitting Studio, to be won in this month's easy-to-enter competition.

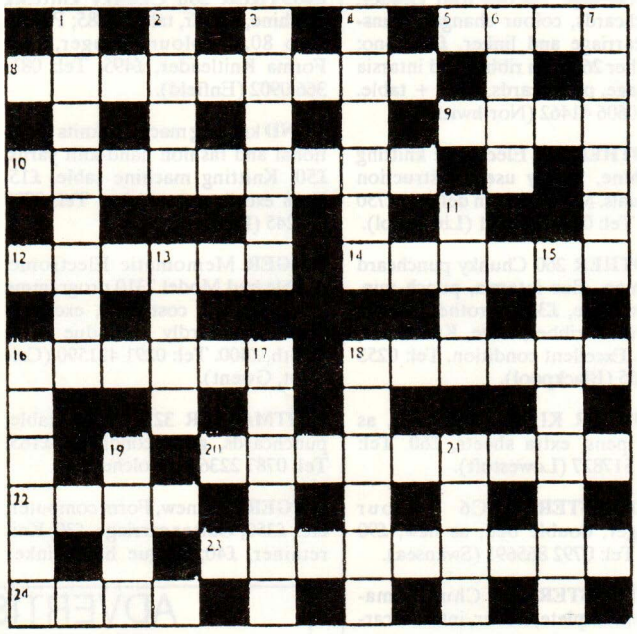
PLUS - 10 RUNNER-UP PRIZES - A year's free subscription plus a binder

Whether you are an experienced knitter or a keen beginner, brushing up on the basics is a bright idea - and with the compliments of the Ben Ghlas Machine Knitting Studio we have ten double video sets, each worth approximately, £27 to be won. With the help of expert Felicity Fyfe, the two-part basic tuition video takes the machine knitter through a series of exercises covering the basic processes step-by-step, with close-up pictures of the work involved in each process.

The videos create an 'informal atmosphere' and establish a straight-forward rapport through voice and picture. Further back-up is provided by an accompanying booklet written in an easy to understand style with notes and patterns. If any further help is needed, the Ben Ghlas Machine Knitting Studio has opened a personal Helpline for use by their students.

To enter our competition complete our crossword, write your answers, together with your name and address, on the back of an envelope or on a postcard and send it to July Video Competition to our address on page 3.

If you would like further information on these videos please contact:-
Mr S. Haydock at the Ben Ghlas Machine Knitting Studio, Killin, Perthshire, FK21 8TY. Telephone 0567 820529.



CLUES ACROSS

5. Billy gets toga in a mess! (4)
8. Red robe I'm changing to sew in this way. (9)
9. Take apart United Nations party. (4)
10. An extended yarn, so to speak! (4.5)
12. Outlines strange phases. (6)
14. Copy has an enclosure - it hangs over us. (6)
16. Skills with a hundred boats! (6)
18. May beginning of yarn be powerful. (6)
20. If you're old this - you're out of date! (9)
22. See 19 Down.
23. Be the right size - and very apt! (9)
24. Late change - a likely story! (4)

CLUES DOWN

1. So Mother changed? - got flatter! (8)
2. Boast when you take up garb? (4)
3. Knitters get busy for these 'creative' occasions!
4. This system doesn't use feet as a rule! (6)
6. Possesses snow pattern. (4)
7. Often used to knit - a couple go about their work. (3.3)
11. Nags terribly - a problem for knitters! (4)
13. Magic Dragon sleeve? (4)
15. Tap birds - these show you how to make things. (8)
16. Unusual escort that keeps you in? (6)
17. Colours from the start of Satan and Hell! (6)
18. Angora got from him or a funny shape. (6)
19 and 22 Across. Loopy loop show where knitting buffs are found. (4.4)
21. One picks two sweaters, initially and chooses. (4)

RULES

1. You should print your answers clearly on a postcard or on the back of an envelope together with your name and address and send it to July Competition, Modern Machine Knitting, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW.
2. The competition is open to residents in the UK only, except employees of Modern Knitting Ltd., the magazine's typesetter, printer, distributor, employees of this month's sponsor and their relatives.
3. Your entry must reach us by 31st July 1994 and we accept no responsibility for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the competition result will be published in a future issue of Modern Machine Knitting.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

JUNE 1994 COMPETITION

We apologise for a typesetting error on the Competition page last month. The correct numbers for Game 1 are as follows:- **1 2 9 3 7 0 4 6.** Many of you spotted the error - and corrected it! However, to give everyone an equal chance, we're extending the closing date to the 31st July 1994. So, there's still a chance to win one of three, new **KEYTO IRONING CABINETS** each worth £179.95. Turn to page 50 in our June issue for all the details - but please make a note of the above correction!

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT−1, MT−2, MT−3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1×1 rib or every third needle back to non-working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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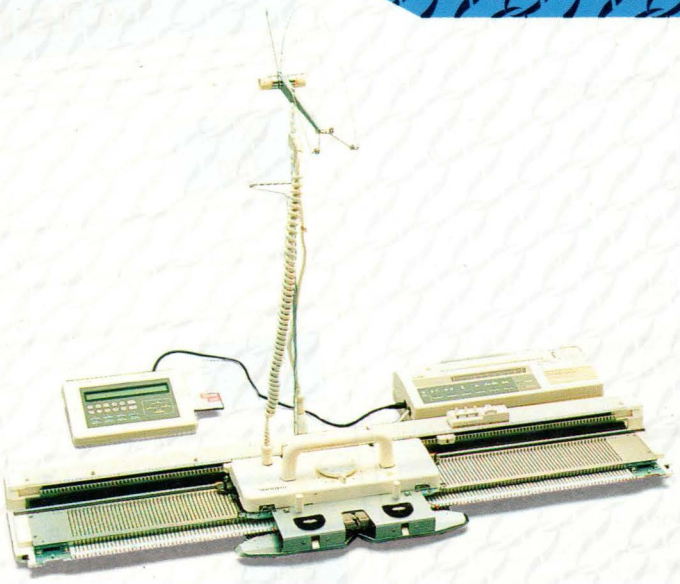
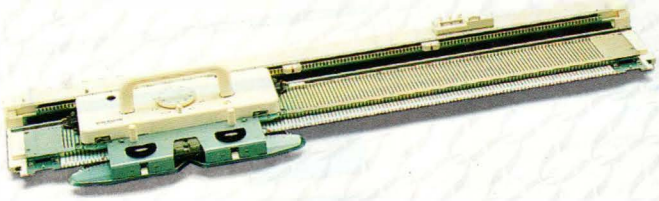
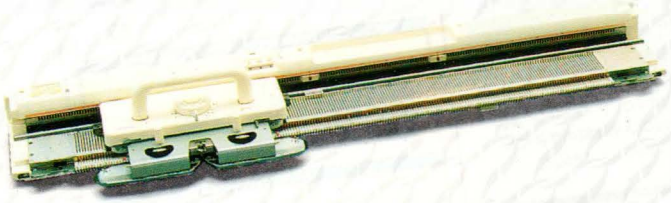


SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply

SK 830 *Fine gauge*
Knits 1 ply, 2 ply, 3 ply

The Silver EC1 Pattern Controller gives you great flexibility.

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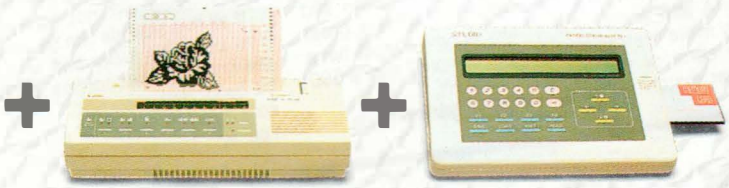
Silver EC1 *Pattern Controller*



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